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HOW MUCH DOES IT COST TO LIVE IN ISRAEL?

Part III — HOUSING

This survey of housing casts throughout Israel during the Spring of 1983 has been compiled with the help of a number of real estate firms to provide information for tourists currently using the country, potential olim abroad and recent immigrants still living in temporary accommodation to view of the focustions of the Israel sheket prices are oncu more quoted in U.S. dollars

The purchase of a horin is usually the largest single expenditure for new manageness. Whatern olim without a home of their new in Israel concurring current executions obtain public housing, which costs much loss than housing on the private market. However, these aportments are modest in size by western standards, there is little free choice as to location, and the natural size of the flat will depend on the size of the southern's lamby. Public housing is concerned situated in the officially applicant's lamily. Public liousing is generally situated in the officially designated development areas or in the new suburbs of some of the larger cases Applications for public housing can be made to the Ministry of Immigrant Absorption by new olim who are eligible for it. It is allocated in accordance with what is available at the time the application is made and in compliance with set criteria and procedures. The Ministry has no oldination to provide housing in a specific focation or of a particular type of the immigrant's choice.

Now olim buying homes on the private market who meet the eligibility customs are helped through the Ministry with mertgage loans or fairly easy repayment turns. Such loans are more advantageous for housing bought in officially designated development areas (marked with an asterisk* in the price list given below).

For further information, please consult the chapter on HOUSING in the GUIDE FOR THE OLEH which also deals with mortgage leans and tax robates for plum. However, the Guide does not contain each and every regulation on housing, and details given — in this article as in the Guide. are subject to occasional changes. The latest information can be obtained from the shallach at the Aliyah Centers abroad or at any of the branch offices of the Ministry of Immigrant Absorption in Israe

Rental apartments are none too plentiful in Israel, where it is customary to buy one's own home People usually purchase them for their own use or for future use by their children. Hence leases are for one, two, or at the most three years, with or without an option for contract renewal. This makes it preferable for most people to purchase a home if the money is available except perhaps, during their first few months in Israel while they are still undecided as to location or westing for the arrival of their furniture and household goods from abroad.

Though ronts are part of the monthly budget rather than the capital outlay, they are included in this part of our series on living costs in Israel to make for easier reading.

The Ministry of Immigrant Absorption grants new olim rent subsidies according to set regulations during the first five years after their strivel in Israel. These subsidies do not preclude the possibility of obtaining mortgage loans when buying a flat subsequently, provided at is within this live year period and olim meet the other relevant criteria.

Whether renting or buying, prices in Jerusalem and the better residential areas of greater Tel Aviv continue to be the highest. In Israel, a two bedroom apartment means three to three and a half rooms, the latter usually a dining corner; the kitchen is not counted as a room nor is the bathroom. A four badroom apariment is likely to consist of five to five and a half rooms plus kitchen, a complete bathroom, perhaps an extra shower but certainly a separate second tollat. Even the smaller apartments often have a balcony or two of varying size and also some storage space in the flat or in the cellar. The flats priced below may or may not have that extra half room.

The amounts quoted ere approximate and in round figures, up-to-date for April, 1983, and periain to the private market only. They include the 16% Value Added Tax (VAT) levied on the purchase of NEW apartments. There is no VAT on second-hand housing or

Considerable settlement and building activity is in progress in Judea and ia, where a ceriolo nu mber of families have already moved into their new homes in same of the towns. In others, construction work is still in the early stages, both on infra-structure and housing. Here are some examples of prices including all taxes in these communities, up-to-

in JUDEA, some detected houses and villas of three to six rooms leach in 300EA, some cerection noises and what of there is an rooms lead in from 88 to 163 square noters) standing on half a dunam of land in EFRAT cost between \$90,000 and \$140,000, garden apartments of three rooms (85 square meters) are between \$70,000 and \$86,000 and lour rooms (1110 square meters) \$80,000 to \$100,000.

There are no villes in GIVAT ZE'EV, but its semi-detached houses allow for expansion and have a garden, with three rooms costing roughly \$70,000 and four rooms about \$80,000. Also available are two rooms spartments (about 57 square moters) for approximately \$45,000; three room apartments (76 square maters plus twelve square meters of garden) are approximately \$53,000, four rooms (91 square meters) are about \$60,000.

MA ALEH ADUMIM planned for a minimum of 10,000 housing units of which 800 are already occupied, offers four and five room villas (100 to 130 square meters) costing \$90,000 to \$100,000 and \$110,000 to \$125,000 inspectively Larger villas are from \$125,000 inpwards Somihistorical housing with expansion possibilities and a garden sells at about \$71,000 for three rooms (78 square meters) and at about \$83,000 for lour rooms (99 square meters). The approximate price for two room apartments (55 to 66 square meters) is \$39,000 to \$45,000. three morn apartments (75 square meters) \$50,000 to \$60.000, four rooms (95 square mesters) \$65,000 to \$75,000. A four and a half room penthouse is priced at around \$80,000 and with five rooms at about \$90,000

In SAMARIA ALFEI MENASHE olfers semi-detached housing and villas (92 to 170 square moters) starting at \$78,000 and going up to \$125,000 In the town of ARIEL, planned as the central city of Santana. 750 housing units are already occupied. Semi-detached thouses and vides with three to seven rooms cost between \$60,000 and \$95,000, three room flats (70 square meters) are \$40,000 to \$45,000 and four room flats (90 square meters) \$60,000 to \$55,000 EMANU'EL as an idita-criticolox community planned for 6,000 housing units of which 650 are already occupied. Its aemi-datached housing sells at roughly \$30,000 for three rooms (78 square meters), \$50,000 for lour roums (110 square meters) and \$100,000 for six rooms (170 square meters). KARNEL SHOMRON is a religious but not ultra-orthodox. meters) KARYEL SHOWNON is a lenging out into tittle-bridger community with 500 housing units already occupied. It has three room (72 square metus) garden apartments available for \$36,000 to \$40,000 and four cooms (90 square meters) for \$47,000 to \$52,000. At NOFIM, villas and cottages are planned for a community of 25,000 people, with infini-structure and binusing expected to be completed within two years. Villas of short 130 square moters are currently available at \$90,000 to \$120,000 though real estate agent's price quotations for a home with an average of live rooms are slightly higher at \$115,000 to \$133,000 At GRANIT, auxilier new township in Samaria, semi-detachert housing igames to about \$92,000 per unit

The new Jewish population centers in Judea and Samera fall into different categories in terms of softlement priorities, with mor higher and repayment terms better in the preferred areas. For full details on those softlement opportunities, housing costs, montgages and loans available, please contact the shahach at your Abyth Center abroad. Tour Vo'Aleh officus in Israel (for lourists) or the officus of the Ministry of Immigrant Absorption

New old over the age of 60 for women) and 65 (for mon) who find thomselves molyphia for public brousing from the Ministry of Immigrant Absorption are nonotholess entitled to the monthly root subside if their Absorption are nonotrolless emitting to the mountry roll substitution monthly income is less than \$500 for one person or \$600 for a couple They are also autitled to a mortgago loan at a relatively medest interest rate if they buy an apartment on this private market (within certain prog-limitations). As for all olim, those loans depond in size on the area of residence and other regulations subject to periodic change

Couples in this age group are welcome in all the new population centers in Judgu and Sameria and are eligible for the same mortgage loan privileges granted for development areas

Single new immigrants may find the rent for a two room spartment too high for their monthly buriget, so they tend to share a somewhat larger apartment with one or more persons. They are, of course, entitled to a rent subsidy from the Ministry of liminigrant Absorption during their first

The Ministry also provides mortgage loans to single new immigrants during their eligibility period, though they are relatively small since the size of an apartment allowed for a single person is limited to a certain maximum. The exception to this rule are certain of the new neighbourhoods on the outskirts of Jerusaler

Further information on all aspects of housing may be obtained from Israel Anyali Centers abroad. Irom Tour Ve Aleh offices in Israel and from local Ministry of Immigrant Absorption offices and oleh organizations

TABLE I PURCHASE PRICES FOR NEW APARTMENTS — **APRIL 1983**

(Prices for second-hand housing are given in parenthoses) ALL PRICES IN THOUSANDS OF US \$

	•		•	upmi-detached. villos.	
Locality	3 raons	4 rooms	5 ≀00ms	cottages (4-7 rooms)	Acre
	US S	U8 \$	UB \$	US 5	Ashdod
*Acre	35 45	66-68	95 (70		Ashkalon
Ashdold	(33-40) 48 55	(56 60)		75)	Be'er She
	(30 62)	56-110 (45-85)	85-110 (85-95)	(70-350)	
Ashkolon		78 approx	82 арргох	120 approx	
Inelas Phase	(37-52)	(40-70)	(70)	(90-150)	Ellat
*Be'er Sheva	30.40	45.70	70-85	80-130 & up	
*Ellet	(30-40) 40-50	(45-70) 50-65	(70-85)	(80-110)	Halfa
	(30-40)	(40-50)	80-100 (60 approx.)	1 30-250 {1 70-220}	
new luxury furnished			, 200 approx 7	1170-220	Herzlia
,		ALL DEATH STIME		oms: 56-86	Herzila-Pi
				oms: 62-82	
Haifa		90-135	120-170		Hod Hash
	(40-80)	(BO-125)	(120-170)	180-200 (180-200)	
Herzlia	80-70	75-90	90-100	160-190	Holon
	160-701	(75-90)	(90-100)	(150-190)	
Herzila Pitu'ah				200-300	neissum
Hed Hasharon	(80-100)	(100-145)	(160-180)	(200-300)	
The The state of	(45-65)	85-72 (65-72)	76-88	160-300	
	1-0-03)	100.72)		(150 approx)	Kiar Saba
Holon		60-100	75-120		Mid! Gaba
Meleguet	. (45-76)	(80-100)	(75-120)		Kiryat Ate
2014 digital	67-96	BO-13Q	100-160	120-500	•
	& up (50-75)	- Brup	& up	& up	
	100.101	(66-100) & up)	(85-126	(120-500	Motakin/B
Kfar Seba		87·80	& up) 86-95	& up)	
WI	(E8-83)	(67-80)	(86-95)	140-170	Maoz Aviv
Kiryat Ata		65-70	75-90	(140-170)	
Motzkin:	(30-50)	(66-70)	(75-90)	(100-250)	Naheriya
Bialik	45 арргох.	10.0-			
	(40 approx)	76.85	110-120	150-200	Netanya
Magz Aviv		(66-75)	(100 approx.)	(1BO-200)	·
	(80-65)	. (80-110)	~	4100	Petah Tiky
Mahariya	30-60	46-80	70-90	(180 approx.)	
Nata	(30-60)	(45-75)	170-90)	(100-250)	Ra anana
Netariya	86-90 160 BOI	BQ-120	100	180	D
Petah Tikya	80-72	(75-110) 80-90	(100	180)	Ramat Gar
	(50.70)	(70-86)	-100-125		Romat Has
Ra'anana	85-70	75-86	(66-115) 85-100	(160-180)	,
	(68-70)	(75-85)	(86-100)	148-200	Rehovot
Remat Gan	75-86	92-105	132-150	(146-200)	
	(86-85)	(80-100)	(120-140)	172 288 (160-250)	Ba
Rame t Hasheron	70-90	80-110	100-150	170-400	Savyon/Kiro
Rehovol	(60-86) 46-66	(BO-110)	(100-130)	(170-400)	Tel Aviv
WaitoAor	(45-85)	75-100	100-130	150-276	
Sayyoin'	(-0-00)	(75-100)	(100-130)	(180-228)	Tiberies
Kiron	70 approx	92 врргох	126 approx.		
	(60-62)	(85-110)	(110 approx.)	(100.555)	:
Tal Aviv	106 spprox.	110-130	130 600:	(160-600)	
*Trberies	(80-150)	(110-160)	(130-600)		
· IUGI emp	21.50	67-71 (50-75)			Note: Space M
		100-191	. (200	7001	· indian Assilias (1

TABLE II -- MONTHLY RENTALS

(Prices for furnished apartments are given in brackets Furnishings can range from bare minimum to luxurious, with rentals set accordingly)

Locality	3 rooms	4 rooms	5 rooms	villes (4-7 rooms)
	UB 5	US \$	U6 \$	US \$
Acre	100	100		
	(200)	(200)		-
Ashdod	100 160	150-200		300-600
	(160-200)	(200-300)		-
Ashkalon	80-180	140-230		300-350
•	(100-200)	(160-250)		(300-350)
Ba'er Sheva	130-160	170-220	250 & up	250-300
	(130-160)	(170-220)	— 	(360 & up.
				large)
Ellat	100 500			
	180-500	180-500		
Helfa	(180-500)	(180-500	•	
. Imita	120-150	180-200		
Heralia	(140-260)	(200-400)		
T TOTAL ENG	200	250	350-400	
Herzila-Pitu'ah	(250-300)	(300-400)		
e.zimim dir	200-400	300-1000		6000
Hod Hasharon	150-200			
The Translator		150-200	220	
Holon .	(180-200)	(180-220)		
	150-200	200-250		
Jerusalem .	(150-200) 180-450	(200-260)		450.4000
24.00mail.	& up	220-1000		450-1000
	(220-650)	& up	(450 1500	(450-1000)
	1240.0001	(250 & up	o) luxuty)	
				400.500
Klar Sabe	180 арріох	200 арргох		400-500 (500-600)
			i.) (300 approx	(900-600)
Kiryat Ate	110 арргох	130 approx		(250 approx)
	(130 approx.)	(160-170)		(250 approx.)
Motakin/Bielik	110-120	160-180	250-300	
)(350 approx)	
Maoz Aviv	230 арргох	300 approx	380 approx	
	{260 approx.}	(360 approx){430 approx.}	
Naheriya	150 approx.		300-325	
	(200-250)	(300-326)	(400 approx)	
Netanya ·	170-250	200-350		
	(———)	(()	
Petah Tikya	175-200	200-250	300 approx	
	(200-220)	(200-300)	300 approx	
Ra enene	180-200	225-250	275-300	360-600
	(225-276)		(350 approx.)	(500-750)
lamat Gan	250-300	300-350	400-460	500 approx
	(250-300)	(300-350)	(400-450)	(800 approx)
Ramet Kasharon -	250-270	300-300,		400-1200
	(300-400)	(450-600)	350-460	(550-1500)
Rehovot	130-180	180-250	(450-650) ° 300-350	1000-100-1
		(200-300)	(300-350)	(400 approx)
avyen/Kiron,				
astain viloti'.	150-180	250-400		400-600
	(180-220)	(300-450)		(400-600)
el Auto				
el Aviv	300-1000	360-1800	400-2000	
el Aviv	300-1000 (300-1500) (360-1800	(400-2000)	

Note: Space limitations have prevented us from including various other Israel which may be attractive to Western alim. Up-to-date information for housing in all parts of Israel is svallable from Israel Aliyah Centers abroad or from Ministry

Communicated by the Ministry of Immigrant Absorption and Aliyah Department of the Jewish Agency.



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On the cover: Singer David Broza and his family, photographed by Gregory

Chess, by Diahu Shahaf In the Pullout Poster —

THIS WEEK'S EVENTS THE TEL AVIV MUSEUM

EXHIBITIONS A. R. PENCK -- EXPEDITION TO THE HOLY LAND, A Graphic Portfolio HELMAR LERSKY: PHOTOGRAPHS 1910-1947

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GABI KLASMER, DAVID REEB - LANDSCAPES 1983 (See Helena Rubinstein

May 21 — 26

COLLECTIONS

IMPRESSIONISM AND POST-IMPRESSIONISM, TWENTIETH CENTURY

ISRAELI ART NEW ACQUISITIONS 1982-1983 11 SCULPTURES AND TRIPTYCH — IGAEL TUMARKIN Donation of the artist

MUSIC ISRAEL DISCOUNT BANKE

PIANO RECITAL - MICHAEL BOGUSLAVSKY. Programme: Works by Schubert, Scriebin, Liszt, Schumann, Saturday, 26 5, at 8 30 p.m. ALEX JACOBOVITCH — MARIMBA RECITAL. Programme: Works by A. Wilder C. Musser, G. Stout, Toshimitsu Tanaka, J.S. Bach, Paganini Tuesday, 24.5, at 8.30

DANCE

JOSEFA AND IMMANUEL BRIANT AND THEIR COMPANY. Premiere evening of new work. Music: Shlomo Gronich, Ron Carter. Bob Dylan, Chick Corea. Sunday.

CINEMA

THE DRAUGHTSMAN'S CONTRACT (Britain, 1982, in colour 108 min. English. Hebrew and French subtitles). Peter Greenway's film with Anthony Higgins Janet Suzman. Ann Louise Lambert and Hugh Frazer. The culminating point of today's renaissance in the English cinema. Duly at 4.30, 7.15, 9.30 p.m.: Saturday at 7.15.

AFTERNOON ADVENTURE FOR CHILDREN (at 4.00 p.m.)

For kindergerten children (aged 4-6) accompanied by parent, Sunday, Tuesday and Thursday. For 1st-2nd graders on Monday. Number of places limited. Tickets in advance at the Museum box office.

Visiting hours: Sunday-Thursday, 10 a.m.-10 p.m. Friday closed. Saturday, 10 vising hours: Sunday-Thursday, 10 a.m.-10 p.m. Friday closed. Saturday, 10 a.m.-2 p.m., 7-10 p.m.. Box Office. Sunday-Thursday, 10 a.m.-10 p.m.: Friday, 10 a.m.-1 p.m.: Saturday 7-10 p.m.; Helena Rubinstein Art Library. Sunday. Monday. Wednesday. 10 a.m.-4 p.m.; Tuesday. Thursday. 10 a.m.-1 p.m., 4-8 p.m.: Circulating Exhibits (loen): Sunday-Thursday, 10 a.m.-1 p.m.; Tuesday, 10 a.m.-1 p.m., 4-7 p.m. Graphics Study Room: Monday. Tuesday, Wednesday, 10 a.m.-1 p.m. Sales desk; Sunday-Thursday, 10 a.m.-8 p.m., Saturday. 7-10 p.m. Information Dask and Box Office Tel.: 261297.

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EXHIBITION

Harris Harry

GABI KLASMER, DAVID REEB — LANDSCAPES 1983

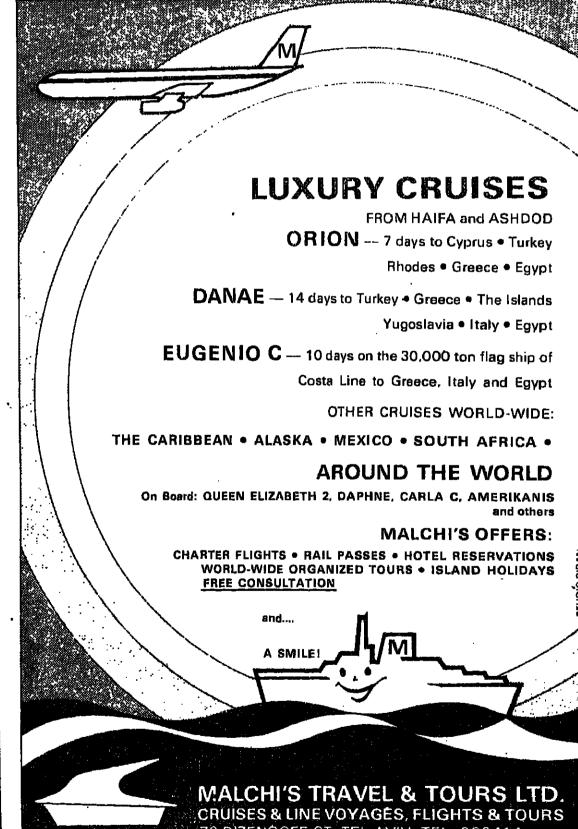
Gabi Klasmer exhibits danvases and works on paper, done in bright Superiac colours; semi-fantestic landscapes containing details of local realities. David Resb exhibits largell landscapes in black and white. These works contain personal impressions, the fruit of the artist's renewed encounter with largel, following a twoyoar stay in New York.

The exhibition is sponsored by the Jacques O'Hana Fund

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PRIDAY, MAY 20, 1983 THE JERUSALEM POST MAGAZINE

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PAGE TWO

THE JERUSALEM POST MAGAZINE

FRIDAY, MAY 20, 1983

ing kanganggan menandi penganggan dan menghi





Wasted time in Lebanon

Jerusalem and Washington missed 'a real chance for the start of a political arrangement with the Syrians.' That opportunity came last summer, before the siege of Beirut and the Israel-Lebanon talks, says Yosef Olmert, interviewed this week by The Jerusalem Post's DANIEL GAVRON.

PART OF THE AGREEMENT signed this week in Kirynt Shmona and Halde is "meaningless," and another portion is very fragile, according to one Israeli expert on Syria and Lebunon.

'What's the point of agreeing to end hostilities with a country you haven't been fighting?" asks Yosef Olmert. At the same time, the occupant of the Lebanon-Syria desk at Tel Aviv University's Shiloah Institute for African and Middle East Studies doubts that the political sections of the pact will survive Syrian

Damascus, Olmen points out, does not oppose the idea of any agreement in Lebanon. President to the military sections of the pact, but to the other "concessions" Israel has wrested from the government of President Amin Jemayel.

in Olmert's assessment, Israel missed an opportunity to negotiate with the Syrians last summer. Instead, it wasted its time in July and August beseiging the PLO in Beirut, and later in the five months of talks with the Lebanese.

"Then there was a real chance" for agreement with the Syrians on phased mutual troop withdrawals and to control the PLO. Olmert contends. "The Syrians had been badly mauled and were isolated.

aid. The Israelis were doing more or less us they pleased in Lebanon and

no one was stopping them." At that time, Damascus believed that the IDF could push them out of Lebanon and had two alternatives: fighting to the end, or compromise. At this point, Olmert thinks that the pragmatic Syrians would have com-

"It is an illusion to think that you can dictate terms because you are sitting in Beirut," says Olmert. The Syrians were still controlling a large part of Lebanon, containing populations of all the major sects, including the Maronites. The in Lebanon than it is for Israel to Lebanese leaders had to consider keep the IDF there.

says Olmert, but also an American hlunder. "The whole Lebanese angle was exaggerated," he Israel today, and the almost-daily declares, "and a real chance for the attrition is having its effect. start of a political arrangement with Syria was lost."

Syrians are in a far stronger posi- August the Syrian soldlers were ANOTHER MYTH that has been tion. They no longer believe that they lost in their confrontation with to show the IDF that they were not sion that the Saudis are a power in the IDF in Lebanon. They say they planning anything. Today it is the the Middle East. "The Saudis are only lost in the air and they think IDF which seems to be doing reacting typically," he points out the Soviets are taking care of that problem, with new missile systems

and Soviet pilots.

moderating influence." It depends ceive to be weakness, they will take what you mean by moderating. Possibly they are discouraging the Syrians from direct confrontation; but current Syrian muscle-flexing is based on Soviet military support, he

The Syrians are in a strong position today and they know it. The winter is past and their soldiers are no longer freezing to death in the Bekaa snows, but even when they were. I did not see much fuss in Damascus, when it happened." Today it is much easier for Syria to keep its regular and conscript army

It was not only an Israeli mistake. Syrians are not in a hurry, the Israelis are showing signs of warfatigue. The war is not popular in

"Look at the situation last sum-TODAY, Olmert believes the day," declares Olmert, "Last he achieved." everything to avoid a fight."

appear indecisive at this time, from Lebanon. On the other hand,

statement that the Soviets are "a detect any signs of what they peradvantage of it.

One suggestion widely mooted in Israel is a unilateral withdrawal to the Awali River. Olmert suggests unything; but in any case they do that the problem with this scenario is that Damascus will definitely see it as a sign of weakness, "If we withdrew to the Awali without an agreement, the area would quickly filled by the Syrians or at least

their proxies," he maintains, it would be better to come to an agreement for a phased withdrawal which would include an agreed pullback to the Awali. "If it was part of The Syrians have never succumb an agreement and not unilateral, we to financial pressure. "Israel should could straight the North Agriculture of the Straight St could station the Multinational not make the mistake of under

The most important thing is to says Olmert. "The Syrians are sin walk the tightrope between all-out cere in their desire to wage war confrontation and an appearance of against us." weakness, he says. "We will have to respond to provocations, without doing too little or going too far. It is mer, compared to the situation to- a very delicate balance that must

walking around in their underpants demolished, says Olmert, is the illu-"They are not pressuring Syria to Israel has to be very careful not to accept the accord or to withdraw

Lebanon - and remember Shafik Wazzan and Sa'eb Salam are their men - to reject the accord."

The Saudis are partly motivated by the fact that they can't really do not really want to see Syria humiliated in Lebanon says Olmert. He adds that the Saudis still have a very extreme anti-Israeli line.

Even if the Saudis did want to pressure the Syrians, they couldn't. The Syrians need Saudi money and they are getting a great deal, but they don't need it so much that they will accept unconditional surrender.

Another point to be taken into consideration is Syria's capacity for counter-pressure on the Saudis "They can and do say to the Saudis that they will be forced completely into the Russian orbit if they don't get all the help they need from their Arab brothers. The Saudis are

The Syrians can also play the Khomeini card. All the Gulf states afraid of this." are terrified of Iran and Syria Can. scale up or down its support for He discounts Ariel Sharon's Olmert emphasizes. If the Syrians they are also not putting pressure on Khomeini's Iran according to the FRIDAY, MAY 20, 1983

Damascus. In Olmert's view there may be an erosion in the American position. The U.S. might tempt the Syrians by offering to tone down the Israel-Lebanon agreement. Washington, he recalls, has already declared that the Golan Heights issue is still open.

The Syrians have many eards in their hands today. But, Olmert notes, they don't hold all the cards. They don't want a war, at least not a full-scale war, so their bluff can, at some point, be called; but they are not so afraid of Israel, that they will simply surrender. There will have to he a compromise ultimately; but Israel may be compelled to stand firm in Lebanon for some time yet.

Olmert observes that the Syrians are not happy with the current Soviet posture inside their country. They are proud nationalists and will not long agree to the present situation, where their own troops are not allowed in Soviet installations on Syrian soil.

Olmert was interviewed in Jerusalem this week, before Syria refused to allow U.S. envoy Philip Habib to come to Damascus. But while he expects that Syria would eventually talk to the Americans, it would be on very different terms than last summer, when Syrian Foreign Minister Abdul-Halim Khaddam and his Saudi counterpart went to Washington. In the latest U.S.-Syrian contact, it was U.S. Secretary of State George Shultz who went to Damascus. That, Olmert notes, indicates how things have changed.

LOOKING BACK on the war, Olmert sees more loss than gain for Israel, mainly because the government failed to exploit its opportunities. It never took advantage of the military and political defeat of the PLO, he suggests. It was not just that the PLO was kicked out of Beirut, but that the Arab states showed they did not really care. The PLO was diminished as a factor in the Middle East equation.

This, says Olmert, was the time for an initiative on West Bank uulonomy. "Egypt still had un ampassudor in Tel Aviv and was ready for an Israeli move. We could have offered something like permitting East Jerusalem Arabs to take part in ulonomy elections. But instead we did nothing and the result was the Reagan iniliative."

However, Olmert insists, the "real miss" of the Lebanon war was with the Syrians.

"Syria is the last Arab country that still wants to fight us. That is the exact reason why we should never lose an opportunity to entice them into a deal. We didn't have to talk to the PLO. We would have talked to Syria, and Syria would have done the talking to the PLO,"

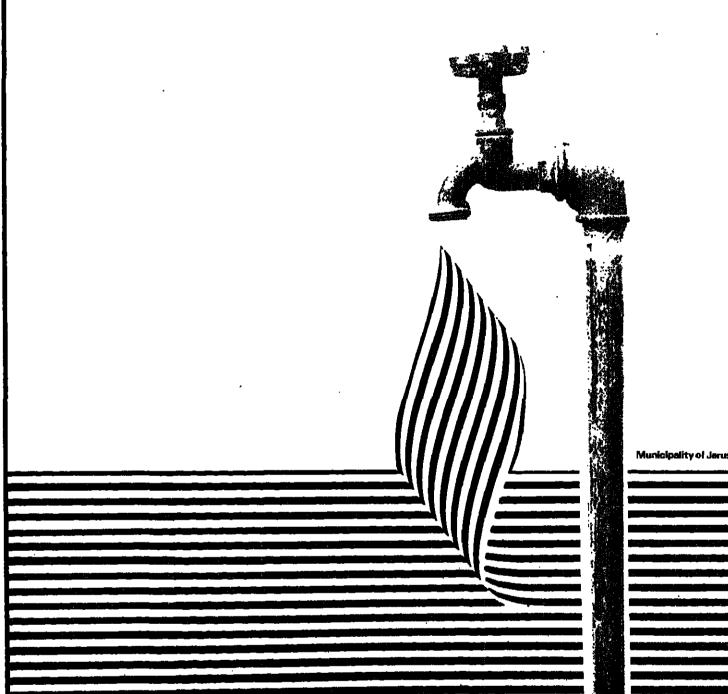
The time to strike a bargain with Syria was when Damascus was at its weakest, Olmert says again. He believes that it is still not too late. out feels that today Israel cannot expect to drive as hard a bargain.

Time is now on Damascus's side, he says, and ultimately the Lebanese are liable to cave in to Syrian pressure, because the Syrians still have a large section of Lebanon's Maronite population as hostages in the northern Bekaa

"At the end of the day," concludes Olmert, "we may have to live with the abrogation of the political sections of the agreement we signed this week. That will not be so bad; but We could have got a much better settlement if we had done the right thing last summer."

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FRIDAY, MAY 20, 1983

THE JERUSALEM POST MAGAZINE

PAGE FIVE

THE JERUSALEM POST MAGAZINE

HIS FATHER, Arthur, immigrated to Mandatory Palestine from London, served in the RAL and the Israel Air Force, His sabra mother, Sharona, one of the Yishuv's first tolk singers, was the daughter of another British immigrant, Major Wellsley Aaron, who helped found Habonim and the Jewish Brigade, and an Australian whose family settled in Rehovot and Degania.

Add to this the eight years David Broza, 27, spent growing up in Madrid; the Palestinian he roomed with at an English boarding school, who taught him the finer points of guitar playing; his stint with an Israel Defence Forces entertainment troupe; a wife whose origins he in North Africa and the Middle East, and whose organizational skills would be admired in New York; and a Bolivian-born musical and artistic producer, Louis Lahav, who cut his teeth professionally in the U.S. working for top singers like Bruce Springsteen.

The total of all these influences, combined with a lot of falent and the national mood following the Lebanese war, resulted in a record that broke records. The Woman With Me, an LP of love songs, eight of them translated from the Spanish by poet Yonatan Gefen, the ninth a rumba written by Gelen and Broza, has sold 80,000 copies in one-and-ahalf months. The last client of CBS -- the country's largest record company — to go "double platinum" was Naomi Shemer, but only after het Naomi Shemer Sings Her Own Works had been on sale for more

And Broza's road show, comprising a melange of Spanish tunes and his past hits, is so popular that tickets are sold out for all of the upcoming performances. His audiences include teenagers and senior citizens; his show includes elements that add a new dimension to the concept of a concert in this country. Not only Lahav's excellent arrangements and skilled ordering of the songs, but the professional touches previously identified with Luropeun and U.S. productions: tiny vials of Helena Rubinstein's "Courant" scent presented to each female ticket-holder, a vase of longstemmed roses on top of the piano, a romantic backdrop created by a green ribbon curled around a red rose (reminiscent of his album cover), Broza's simple but elegant costume designed by Lahav and Dorin Frankfurt, who also designed the Latin-style garb of the five musi-

BROZA seems to be taking in stride his sudden ascent to the heights of Israeli superstardom. He remains modest, low-key, quiet and familyoriented, a musician/singer who cares so such about the quality of his performances that he keeps in shape daily by working out with Nimi Dreyfuss at the Tel Aviv Hilton's health club, watching his diet carefully and getting plenty of

Broza and his wife Ruthic, who produced The Woman With Me, and their two young children live in a roomy rented villa in Tel Aviv. The solid furniture, rugs, and full range of appliances create a feeling of per-manence generally missing in the quarters inhabited by local entertainers. The plants, the lighting, the paintings, the photographs, and the handicraits on the walls tend to stress Broza's strong affinity with the Mediterranean.

But strong "Anglo-Saxon" currents are also evident. English has always been the language of the Broza home, although David and his younger sister Tali spoke



Sing love, not war

David Broza wanted to record protest songs, until he was persuaded that Israelis 'are hungry for love.' The result is an album which has broken local pop-music records, JOAN BORSTEN reports.

Hebrew to each other for some time after the family moved to Spain. At the school they went to in Madrid, however, English was the language

David's first musical venture was Hastings. with a rock 'n'roll band that

Beutles, the Band, Cream, the Doors, Jimi Hendrix and Santana. When his tastes changed, it was in the direction of Paul Simon. At 16, he was sent to a Jewish boarding school in London, and then to

He lasted only three months at

changed his life. His roommate was a background in petroleum (before Louis Nahas, the son of Christian going into business in Madrid, refugees from Haifa who fled to Arthur Broza had worked for Shell Beirut during the War of and Paz); mutual friends in Halfa Independence; after many of their and Cairo; and, most important, 2 l'amily had been killed by Fatah, his love for the same kind of music. parents moved to Kuwait. The two "Louis was a great musician, Middle Easterners discovered they much better and more talented than





FRIDAY, MAY 20, 1983

all the techniques I use now." apathy because of the war, to meet The Nahas family spent almost Louis Lahav and play for him a

two weeks with the Brozas one year in Madrid. Broza later visited Louis in Los Angeles, where he was studying, and discovered that, although the Palestinian had joined the radical Popular Front for the Liberation of Palestine, on the wall was a picture of the two friends.

"I eventually lost track of Louis which saddens me. I tried to find him during the war by questioning tamilies in Beirut whose last name was Nahas. But that's like trying to find a Cohen in Israel."

IN 1974 Broza returned to Israel to "fulfil my obligations as a citizen." He volunteered for a combat unit, ended up as a guard; a year-and-ahalf later, he "agreed" to join the Air Force entertainment troupe as part of a trio that included his sister Tali and Dafna Armon.

"My condition was that I sing only in Spanish and English," said Broza, "While living abroad, I listened to many Hebrew songs and learned them, but I didn't admit that when I returned. I always have to be against something Musically, I'm against imitating other singers. I would never try to sing Arik Einstein in Hebrew, for instance."

While still in the army, Broza began appearing in bars and pubs, singing love songs — but only in Spanish and English, of course, He also performed in an American folk

The day he was released from military service he replaced Yitzhak Klepter ("Churchill") in Yonatan Gelen's Little Talk Show. Ten months and 200 performances later, Broza wrote his first song with Gefen, the still popular "It will be Okay" (Yehiveh Tov). He followed that with "Beduin Love Song." Soon, he had his own show, and he was singing original music, usually with words by Gefen, or Hebrew versions of Spanish and American

with some of the country's leading entertainers, he also recorded the classic children's LP 16th Sheep, and two cuts on another children's album, This Child Is Me. His first solo LP introduced the hit

FIVE YEARS ago Broza met Ruthie while singing in a bar that "looked like a barn after a bombing, but was the first place in Tel Aviv where people could come and listen to music until dawn." His plan was to play the guitar, work and marry at 30. "But she chained me to a ship and dragged me across the ocean, says Broza with a smile, referring to the pretty, vivacious Haifaite whom many associate with the theme song of The Woman With Me.

Ruthic insists that she is happiest playing wife and mother. But for the past two years she has successfully ^{nanaged} her husband's professional

"She always knew better than me

how to run my life," says David. It was Ruthie who convinced him abandon Card, his second solo LP (made up of heavy folk-rock songs), which was released just helore the Lebanese war began and

old only 400 copies. Broza "knew" that it could have been a great hit because it was "perfect" for the mood of the nation before the invasion, "People were becoming bored. They were forgetting 1973, they were video-minded, typical 20th-century Westerners. Rock n'roll was in the air. But some other producer had a different

It was also Ruthie who convinced her husband, who was in a state of

series of Spanish love songs he and Yonatan Gelen had once translated into Hebrew, "After the invasion, I was drafted and began to "enter-

tain" the troops. I did four shows a tinued singing songs from Card with

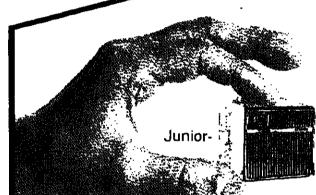
,我们就是我们的人,我们就是我们的人,我们的人,我们们就是我们的人,我们们的人,我们们的人,我们们就是我们的人,我们们的人,我们们的人,我们们的人,我们们们的人 第一章

day for 32 days with Yonatan before Yehuda Eder, but I was in deep we were consored. Actually, I was shock because I was so concerned. I the only one saying political things, wanted to be able to feel good when but Yonatan's presence was enough. I told a joke. And, as an artist, I to make the army unhappy (Geten couldn't create with all that pain is identified with the left). I con- and horror going on about me, "The night Ruthie brought Louis

to see me perform. I treaked outand same this whole anti-war medley. Protest songs were what I wanted to sing. But Louis said, "I ct's bring out love instead, People are hungry for love. And he was

electra

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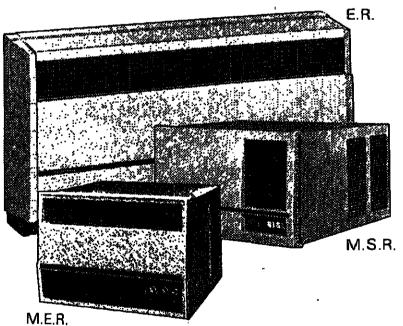
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THE JERUSALEM POST MAGAZINE

PAGE SEVEN

Confessions of a forger

WIM VAN LEER, who began by forging Paraguayan passports and ended up by patenting a signature-verification system, describes the problems and the techniques of document examination.

In the course of my work I con-

sulted many of the world's leading

document examiners, DE's as they

are called, from whom I learned

much about the forgery profession

and its elegant ways. One Eric S.,

who had a long and distinguished

professional forgery career inter-

rupted by a two-year stretch as a

guest of Her Majesty's Prison Ser-

vice, said: "Keep it short, guvnor,

keep it short. The more guff you

give them the more clues you might

leave. Specially on a shakedown

Document forgery is daily prac-

tised on a worldwide scale and is a

multi-billion dollar industry. Its oc-

currence is so common that it only

catches the public eye when it is on

an outrageously large scale, affects

important people and, of course, is

My chief consultant was Wilson

R. Harrison M.Sc., Ph.D., who

before his retirement, was the direc-

detection was his lifelong speciality

and his services as a document ex-

Since there are many similarities

between this Victorian sensation

and the Hitler diaries, a short

recapitulation of the background

may be helpful, in 1887 The Times published a letter supposedly writ-ten by Charles Parnell, the Irish

aminer were much in demand. Dr.

"Parnell letters,"

THE NEWS that Hitler's diaries had surfaced, and in the most romantic fashion (airplane crash superb sleuthing, hardly legible names in obscure village graveyards, Swiss bank-vaults), promised to be the publishing sensation of the century. They had been discovered by Gerd Heidemann and were the property of Stern magazine (circ. 1.8 m.).

Before media men and their cameras. British historian Hugh Trevor-Roper staked his reputation on his verdict that the diaries were the real McCoy, oops, forgeries. Another historian, David Irving, declared them fakes, oops, the real McCoy. Yet unother historian. Martin Gilbert, declared them traudulent, sight unseen. Ten days later the West German government announced that they were a crude hoax. Two leading members of the Stern's editorial board resigned.

So much for "the journalist scoop of the post-World War II period and the seamier side of chequehook journalism.

WHEN IT COMES to document forgery, I have worked both sides of the tence (no pun intended). In Hitler's Germany, I peddled a pretty line in blank Paraguayan passports destined to bear such un-Paraguayan names as Muscatblatt and Goldfuss.

in my scale of values, document forgery was considered a mere misdemeanour if it meant escape for stateless Jews from the Nazi claw.

During the War of Liberation, I became a Belgian insurance agent. Johan van der Broeke, when the need arose. In February 1948 a hotel porter in Amsterdam left 24 assorted passports belonging to malaria and protect its crops. A remembers of a medical congress on quest for three aircraft propellers his desk, an act of carelessness that was held up for four months while enabled 24 concentration-camp survivors to enter Palestine. (This may well have accounted for the extraordinary number of Herr Doktors one met those days in Tel Aviv, where, no doubt, they rendered

yeoman service to Kupat Holim.) As a friend once teld me, one thieving instincts. Alas, on becoming an established fact, the State of Israel ceased to be a cause. But a new "cause" soon loomed on the horizon. As the founder of was called for, authenticated by ilsomed like weeds in the garden of bath.

enterprise. tend to frustrate, compared with the tea-drinking 'slurp-and-burp' brigade of the early '50s, they are streamlined wizards. Many proved to be too massive a stumbling block for many a competent and wellmeaning Zionist trying to establish fashionable.
an enterprise, and each departing entrepreneur or liquidated [N 1979, after three years of enterprise was a joyful victory for development work, I was granted



with the suggestion to use locally available Shelltox (the forerunner of Paztox). And so on. Hundreds of forms, each involving an army of paid clowns, had to be completed, fought over, argued about. All one's energy went into the administrative struggle, leaving little time for the job I had come to do, which was to help clear the country of weeds and the government attempted to define the difference between aircraft propellers and electric fans.

It was David Ben-Gurion himself who got me out of that hole by allocating funds from Keren Kayemet (from which you can see that by that time I had acquired some protekzia must have a cause to justify one's of my own). Determined to succeed, I soldiered on by crook, if not by hook. With the aid of a helpful printer and a ball-point pen I l'abricated whatever documentation Chimavir, Israel's first aerial crop- legible scrawls, issued by governspraying company, I had a new ment departments often of my own enemy more frustrating and lethal creation. Thus the "Department of than the Arab armies had ever been. Swamps and Waterways" urged the - Israel's grotesque civil service. Ministry of Labour to give Chimavir Harrison found himself in the the disguise. Gradual changes in the which, with the budding state, blos- a blank permit to work on the Sab- national limelight when Harold writing personality must be

Thanks to the statute of limita-If Israel's present bureaucrats tions, the story can now be told, I

the chairborne warriors. For in- worldwide patents for the Fraudex

one of the most sensational of the 19th century and in the end the fraud was traced to an Irish journalist, Richard Pigott, who confessed to having sold the letter to The Times: he fled to Madrid where he blew his brains out. Whereupon the attorney-general closed the case and The Times settled with Parnell for £5,000. However, to this day the citizens of Northern Ireland believe the letter was in fact the work of the traitor Charles Parnell. OCUMENT examination is a

complex and highly technical husiness, involving a wide range of testing procedures.

☐ Paper. By studying composition, surface chemistry, watermarks and wiremarks it can be established whether the purported issuer had access to the material used. Since paper is highly absorptive and dust ndhesive, analysis will tell much about storage conditions and en-

☐ Ink. Since writing inks are constantly being improved and their chemistry varies from source to source, origin can often be detected by gas liquid chromatography, an extremely accurate form of chemical analysis. Much is known about the time element of colour changes due to oxidation and light

exposure. ☐ Pencil. If the harder type of pencil is used and greater pressure applied, resultant "pick-up" on the following page can be detected. Erasures are easily detected by magnification or by oblique photography.

□ Fingerprints. These are rarely found, since paper seldom accepts or retains them (except in TV detective serials). Moreover, very few skins contain enough moisture or oils to leave prints even for a short while. Detection equipment consists of black powder, silver nitrate or ninhydrin in acetone, the latter method sometimes leading to the destruction of the document.

☐ Gestalt. Most persons have through the years developed a writing "personality," a personal development of the copy-book lettering of one's school days. This gives the writing a unique aspect. But professional forgers can learn tor of the Home Office Forensic to imitate these idiosyncrasies down Laboratory in Cardiff. Forgery to the most individual quirk, and in some four weeks of regular practice perfect the "disguise," as it is called. The DE must look for lapses in Macmillan charged him with in- scrutinized.

vestigating the authenticity of the Graphology. The professional DE gives graphology a wide berth National Zeitung, it will be a because of its unscientific underpinning, axioms and assumptions, Since no court of law will accept graphological "evidence," graphologists are rarely co-opted.

Signature. This is not so much the result of deliberate writing as a tity of the diary forgers will Home Rule hero, condoning the movement of the hand, program-1882 Phoenix Park murders of Lord med so as to be a reflex action and, under the name of Johann Roll-Cavendish, the chief secretary for as such, hard to imitate. It is usually mops ("de Zupperschpeih") Ireland, and T.H. Burke, the per- forged by laying down a "guide stance, to import half a dozen air—signature-verification system, manent undersecretary, by the track," an embossed line scratched craft lyres required the flat of four designed for the detection of members of a secret society, the Initiation of the Stern magnetic into the paper from a genuine signature fraud on cheques and ministrics; a request for five tonnes signature fraud on cheques and craft lyres required the flat of four designed for the detection of members of a secret society, the Initiation out of the Stern magnetic into the paper from a genuine signature overlay and subsequently appointed a judicial commission filled in with ink. The scratched best-seller.

(Parnell was an MP). The trial was depression can be erased, but stretched fibres leave tell-tale clues. And then there are textual.

> FROM THE above it can be seen that document examination is a time-consuming, painstaking business. Therefore the off-the-cuff verdicts of the historian-pundits in the case of the so-called Hitler diaries were all the more surprising.

> In the first draft of this article, before the West German interior minister officially declared the diaries to be fraudulent, I wrote the following speculations:

> "In the case of the Hitler diaries the DE's will have no easy task. Anyone taking the trouble to fake 62 volumes will have done his homework. For the professional forger knows the technology he is up against. He will have chosen the right paper, the right ink, bindings, seals, removed or blurred all fingerprints. He will have practised the disguise until he had it pat. After all, he had some 30 years to perfect it. What with Stern reputedly paying some \$4 million, the rewards amply justified his investment in time."

WELL, I was wrong. The forgers, whoever they were, did not do their homework.

A detailed description of the German examiner's procedures and findings hasn't been published. All we know is that there are some chemical anachronisms (polyester in the strings, paper manufactured ufter the last entry date) and gross instances of plagiary. Whatever the forgers' motivations, whether financial gain or political consideration, or a crude attempt to rewrite history, they did a lousy job. What is more amazing is that the Stern people did not subject the diaries to indepth investigations before parting with their lolly; nor did The Times, before it made its \$200,000 down-

Investigations and court cases may well produce more sensational revelations than the diaries were

ever supposed to contain. The West German government's alacrity to declare the diaries a fake may well have been prompted by their reluctance to open that can of worms. It seems safe to predict that the saga of the Hitler diaries caper is far from over.

For, as in the case of the Parenell papers, many Germans, even those who had no connection with the World War II atrocities, will see in leader.

To neo-Nazis and readers of the welcome voice from the grave. To Jews everywhere, the dianes will always be blatant fakes like the

Protocols of the Elders of Zion. If I were still in the forgery business, speculating that the idenprobably never be known, I would publish the story of how I winkled

PULL OUT AND KEEP PULL OUT

Poster

THEATRE

BRURIYA — Gabs Lev and Ruth Wider in a dramatisation of Labraudic and Midrashic sources, (Khan, Sunday at 8,30 p.m.)

MONUMENT REVERSED - By Joseph Mandy, Yuval Theatre production, (Jerusalem Theatre, tomorrow at 8.30 p.m.)

With Dr. Roott Land and Hezi Laski, (Israel

A WINTER'S TALE — By Shakespeare, Man Theatre production, (Khan, Sunday at

MRS, DAVIS - - Performed by Adma Bar-On.

Tel Aviv area

ACTORS VS. AUDIENCE - By Peter

BORDERLINE CASE - By Ruth (fazan. Music by Alex Kagan. (Tzavta, Sunday at 8.30

THE CONFESSION — By Dostoevsky, Directed by Phina Porter and Moshe Kliff, (Hasmita, Thursday at 9,30 p.m.) THE DEVILS' PACT - Play in voice and

wvement by Huning Zuckerman, (Tzayta, 30) Ihn Gvirol, today at 3; Neve Zedek Theatre entre. 6 Yehtels, Monday at 9 p.m.) EVENING OF BECKETT - (Tel Aviv

Inversity, today at 3. Entrance Free). IHE FALL - By Albert Camus, Translated, dapled by and starring Niko Nitai. (Hasimta. luniurrow at 9.30 p.m.)

FIVE - Presented by the Theatre Groups un-

GOOD - By C.P. Taylor, Cameri production ected by Ilan Ronen. (Tzavta, tomorrow at

THE ISRAELI EXPERIENCE — Based on stories by Y. Reuveni. Directed by Gedalia Besser. (Beit Lessin, Monday at 9 p.m.) THE IYAR CONNECTION — By Jonathan

LS DIONYSOS - Written and directed by

FOR CHILDREN

Niko Nitai, (latfa, Hasinita, Wednesday at

LITTLE INVASIONS - Tragic-comedy based on the works by Baclay Havel and Pavel Kohul, Translated and adapted by Niko Nitur. (Hasonita, Tuesday at 9.30 p.m.)

MONUMENT REVERSED - (Neve Zedek,

THE NIGHT OF THE IGUANA - By Jenessee Williams, Presented by Ben Zvi students, (Beit Zvi, tomorrow through Thursday

TROJAN WOMEN - Habimali production. Habimah, Small Hall, tomorrow through

YOSHE EGEL - - By 1.J. Singer, Habimah production (Habimah, Large Hall, tonorrow through Thursday at 8.30 p.m.)

BENT - By Martin Sherman, Haifa Theatre through Thursday at 8.30 p.m.)

THE ISLAND — Arabic play directed by Amit Gazii. (Little Theatre, tonight at 8,30)

THE MEGILLA -- Yiddish Musical by Yitzik Manger, Hebrew by Hann Heler, Produced by he Yuvai Theatre, (Best Abba Khoushy,

BED KITCHEN, BED KITCHEN - Comedy for one actress with Dina Doronne. Written by Dario Fo and Franca Rame, directed by Ilan Eldud and translated by Ada Ben Nahi (Kfur Menuhem, tonight at 10; Kiryat Bialik, tomorrow at 9 p.in.; Mesilot, Thursday at 10

DRUMS IN THE NIGHT - By Brecht Beersheba Theatre production, (Beersheba

GULLAS — Musical comedy presented by American Mizrahi Women. In English. (Ra'anana, Kiar Batya, Sunday at 8 p.m.)

THE IYAR CONNECTION - (Katzrin,

SUCCESSFUL DIVORCES - Yuval-Neve Zedek Theatre production, adapted from the

omorrow at 8.30 p.m.)

THE JERUSALEM BIBLICAL ZOO -Guided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday and Wednes-

CREATIVE THEATRE — "The Same but Different." (Israel Museum, Tuesday at 4.30 A THOUSAND FACES — Pantomime with Julian Chagrin. (Beit Lessin, tomorrow at

NAUGHTY FLIC — Karon Theatre production, For ages 4 and up. (Karon, tomorrow and Monday at 4 p.m.)

Tel Aviv area

CHILDREN OF THE CITY — Musical written and directed by Dan Almagor. (Belt Les-oln, 14 Weizmann, Sunday at 9 a.m.)

FAMILY CONCERT — Arye Vardi, piano; Haim Taub, violin. Works by Brahms, Schubert, Beethoven, (Beit Lessin, Lomorrow st 11.30 s.m.)

ISRAEL BALLET — For details see Dance Section (Beil Hehayal, Tuesday at 5 p.m.)

ISRAEL PHILHARMONIC ORCHESTRA

Works by Natra, Tchaikovsky, Rimsky-

JOURNEY TO THE COLOUR WORLD -

LAMA LAMA LAM — Play by Herzliya Raz, directed by Bilha Mass. (Haifa Museum, Wednesday and Thursday at 5 p.m.) PUPPET THEATRE — (Haifa Museum,

Other towns CLOWNS OF EDEN - Lilah Theatre production. (Rishon Lezion, Tzavia, tomor-

FROM LEAH GOLDBERG WITH LOVE --Directed by Bilha Mass. (Herzliya, Mateas, Monday at 10 a.m.)

Shalom Ronly-Riklis, conductor, Oleg Maleriberg, piano, Rema Samsonov, singer.

JOURNEY TO OLEI ISLAND — By Mirlam Yellin. Directed by Bilha Mass. (Rehovot, Hadarim School, Monday at 9 s.m.)

SHALOM '83 -- Israeli song and dance

ARIEL ZHARER .- (Mondon Shabiul. Ozengoft Centre, Diursday at modpight)

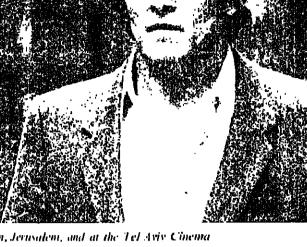
ARIK LAVIE -- (Beit Lessin, 34 Weizmann, ARIK SINAL -- (Tzavia, 30 Jhn Gvirol,

DAVID BROZA -- (Binyenei Ha'umii, Sun-GOLDEN GUITAR — Avner Strauss plays classical, jazz and flamenco pieces. (Zorba the

ISRAEL FOLKLORE — Faster of Israel dancers, Paramer Taimon folkdoncers, (International Cultural Centre for Youth, 12 Emek

JAZZ — Fred Weisgal, plano, Eric Heller, havs, Saul Gladstone, trumpet. (American Colony Hotel, Nablus Rd. Thursday at 9 p.m.)

JAZZ — With well-known Israeli musicians. (Pargod, 94 Bezalel, Wednesday at 9.30 p.m.) JAZZ PLUS ONE - (Pargod, today at 1.30



Scene from "48 Hours," showing this week at the Edison, Jerusalem, and at the Tel Aviv Cinema

ENTERTAINMENT

APPLES OF GOLD - Colour documents TOFA'A - Concert by women for women. film about the history and struggle of the Jewish people from the time of the early (Israel Centre, 10 Straus, tomorrow at 9 p.m.) Zionist movement to the present, (Larom Hotel, Saturday at 9 p.m., King David Hotel,

THE BEST OF SHALOM ALEICHEM -Stories by the famous Yiddish writer, per formed in English by Jeremy Hyman, Dawn Nadel, Isaac Weinstock, directed by Michael Schneider, (Hilton, toright at 9.30; p.m.; King David, fomorrow at 9.30 p.m.)

CLASSICAL GUITAR - With Yorl Akiro. (Zorba the Buddha, 9 Yorl Salomon, Thurs-

COUNTRY AND BLUES — Only Gruper. (Mondon Shahlul, Monday at midnight) suddha, tomorrow at 8,30 p.m. Wednesday a DANNY SANDERSON — (Juffa, Hakamam,

THE BEST OF SHALOM ALEICHEM --

Details as for Jerusalem, (Hilton, Thursday at

DANNY LITANI - (Beit Lessin, lonight at

norrow at #.30 p.m.; Holon, Rink, tonight at

DORTI REUVENI — (feffe, Hasimta, 8 Mazel Dagier, tonight at 10) JAZZ CELLAR Amikam Kimelman, saxuphone: Eilan Kantor, bass; Norbert Goldberg, drums; Rami Levin, piano; Danny Adler, guitar. (Beit Lessin, Sunday at 10.30

JULIAN CHAGRIN — (Beit Lessin, Wednes-

MAZZI COHEN & YOEL LERNER

Rechter. (12avia, Juesday at 8.30 p.ni.)

PANTOMIME - - (Best Lessin, Tuesday at 9

PROTEST SONGS - Gidan Kefen. (Moadon Shablul, Wednesday) SONGS — SACRED AND PROFANE -With Meir Arief, Ollosimta, Monday at 9,30

TONIGHT SHOW - Presented by Burry Langlord, I vening of international entertainment and interviews. Special guest, Leonard

CHINQUINHO TIMOTEO (Brazil) -YITZHAK KLEPTER — (Beit Lessin, tonight

DAVID BROZA -- (Auditorium, Monday at 9

APPLES OF GOLD -- (Edat, Morish Hotel,

DANNY SANDERSON — (Kiryat Haim, Beit DAVID BROZA - (Lod, Orly, Wednesday a

HAVA ALBERS'LEIN - (Gedera, Tuesday at

PANTOMIME -- (Rishon Lezion, Tzavta,

MUSIC

Fogel, conductor, with the Wheaton College Men's Glee Club, Clayton Halvorsen, direc-tor. Bach: Brandenburg Concerto No. 1; Cherubini: Requiem in C Minor. (Dormition Abhey, tomorrow at 8 p.m.)

WHEATON COLLEGE MEN'S GLEE

CLUB — Clayton Halverson, director, Works by Hundel, Lotti, Scarlatti, spirituals and others. (YMCA, Sunday) HAAG PERCUSSION ENSEMBLE ~ Works by John Cage, Steve Reich and others.

NOVAN CONCERT - The Jerusalem Flute Ensemble. (Hebrew University, Givat Ram, Tuesday at 1.30 p.m.)

JERUSALEM SYMPHONY ORCHESTRA WHEATON COLLEGE MEN'S GLEE Avi Ostrovsky, conductor, Hermann Baumann, hora, Nina Flyer, cello. Mendels-pulla concert. (Tel Aviv University, Monday sohn: Symphony No. 4; Mozart: Horn

II.II SERIES - Alexander Volkov, piano, Menuhem Breuer, violin, Marcel Bergman, ceilo. Trios by Beethoven and Bruhms. (Tzavia, 30 lbn Civirol, tomorrow at 11.11 a.m.) PIANO RECITAL — Michael Bogustavsky

plays Schubert: Sonata Op. 164; Scriabin: Sonata No. 3, Op. 23; Schubert, Liszt, 3 sungs: Schumann, Fantusia Op. 17. (Tel Aviv

ISRAEL CHORAL CENTRE CHOIR CLUB Evening of Arabic poetry and song with Sohel Radwan and Tsipi Fleischer, Guests: Susson Somech, Avner Itai, Shfaram Girls Choir. (Tzavta, Sunday)

MUSIC SPECERUM - The Israel Chambe chestru with Boris Berman, mano Weisel-Cansouto, soprung: Yaron Windmut ter, baritone. Bartok: Hungarian Folksongs; Pinno Sonata: Bach: Peasant Cantata. (Tel

MUSICAL EVENING AT TZAVTA Menuhem Breuer, Vera Veidman, Rufael Frenkel, violias; Rahel Kam, viola; Marcel Bergmun, Michael Haran, cellos, Emmanue Krasovsky, piano, Mozart: Sonata for 2 cello in B flut Major, k,292; Schumann; Quartet fo paint and strings Op. 47; Schubert: String Quintet in C Major, Op. 163, (Tzavia, Mon-

MARIMBA RECITAL — Alex Jacobovitch plays works by A. Wilder, C. Musser, G. Stout, Toshimitsu Tanaka, Bach, Albeniz. (Tel

20th CENTURY MUSIC - Gila Abramson, Hindemith, Rayel and others, (Central Library

(Continued on page C)

FRIDAY, MAY 20, 1983

EN

CINEMA 1 ANJ'O in Jerusalem Cinema

Buses 18, 19, 24, 1cl. 415067 Sapiches 2.30 Companitos 4.30 Sat. May 21: On Golden Fond 7.30 Rocky Horror Picture Show 9.30 Sun , May 22 Saplehes 7 Companiros 9 Mon May 23

Suplehes 6 Rocky Harror Picture Show 7.30 On Golden Pond 9.30 Tue , May 24 farold and Maude 7.45 Rocks Horror Picture Show 9.30

Supidies 6 Harold and Maude 9.30 2001: A Space Odysses 7, 9.15 EDEN

> ENIGMA Sat. 7,30, 9,30

EDISON

The boys are back in town. Nick Nolte: Eddie Murphy puldn't have liked each other less. Unit have needed each other more est clace they eavy expected to be

Sat 7,30, 9,30, Weekdays 4, 7, 9 HABIRAH

James Bond film MOON RAKER

 ROGER MOORE Sat. 7.30, 9.30 Weekdays 4, 7, 9

ISRAEL MUSEUM Sun., Mon., Wed., Thur. 3.30 PETER PAN Tue, 6, 8,30 NIJINSKY Mon, 8,30; Film/Lecture KINETIC ART Wed, 8 30 MICHELANGELO

2ad week PINK FLOYD

Sa. 7.10, 9.10 Weekdays 4, 7, 9

MITCHELL

KFIR

RICHARD GERE
 DEBRAWINGER

AN OFFICER AND A GENTLEMAN Winner of 8 Oscars Sat. 8; Weekdays 5, 8.30

DEKEL

DRIVE-IN

4th week

GANDHI

Tonight 10: Sat. and weekdays 8, 10

ATLANTIC

CITY, U.S.A.

SEX FILM

Tonight and every night 12.15 mid-

Sat. 7.30, 9.30

ORGIL 2pd week:

FRANCES Sat. 7.30, 9.30 Weekdays 4, 7, 9.

ORION Tel. 222914 4th week TOOTSIE

Sat 6.13, 9 Weekdays 4, 6, 60, 9 DISTIN HOFFMAN JUSSICA LANGE

Sat. 8 p.m. only Weekdays 4, 8

8 Owners

No Complimentary tickets or

reductions

MARRIED

COUPLE

relations between

Sat. 715, 915

Weekdays 4, 7, 9

a man and a woman

Yaron London's film on the

ORNA

RON

2nd week Tel. 224733 Fought 10 Sut 640 9,30 Weekdays 345, 640, 930 4th week MERYL STREEP GANDHI

CHEN 1



CHEN CINEMA CENTRE

Advance ticket sales only at how

office from 10 a m.

SEMADAR LA PASSANTE DE SANS SOUCI

Sat, and weekdays 7, 945 SMALL AUDITORIUM BINYENELHA'UMA Ird week DIVA

Weekdays 6.45, 9 Tel Aviv Cinemas

Sat. 7.30, 9.30

ALLENBY VIGILANTE

BEN YEHUDA 4th week Tonight 10, 12 at 7 15, 9 80, 12 midnight Weekdays 4 30, 7, 9 30 Ada to to

130, 715, 9.10

Weekdays 4,40, 7,25, 9/35 CHEN 3 12th week Lonight 10, 12.15 Weekdays 4 30, 7.15, 9.30 Academy Award . tor the best of the velu

2nd week

Agatha Christie's

MURDER

SHE SAID

starring Margatet Rutherlord

Tonight 10, 12,10 Sat. 7,25, 9,35

With Arthur Kennedy

"Extremely funny Vincent Canby, N Y. Times
Fri and Sat night:
Dest Heures Moins

In Quarts Avant Jesus Christ CHEN 4 MISSING

night 9.50, 12.15 Weekdays 4.30, 7, 9.30 Sat 7, 9.30 CHEN 5

23rd week E.T. Tonight 9.45, 12.15 Set. 7, 9.30 Weekdays 4 30, 7, 9.30

BETH HATEFUTSOTH JEWISH

CINEMATHEQUE Inc. 5, Wed. 1: Thur. 8,30

CHARLOTTE on German with Lighsh subtitles

CINEMA ONE

Tames Bond Jestival MOON RAKER

Tonight at 10 Weekdays 4 10, 7, 9,30 CINEMA TWO

Closed for renovations Tel.225610 ESTHER

Ath week **BEST FRIENDS**

Weekdays 4 30, 7 15, 9,30

Weekdays 4.30, 7, 9.30 AN OFFICER AND A GENTLEMAN

fell lift you up where you belong DERRA WINGER

83 Ben Yehuda Rd., 1el. 244373

28th week Weekdays 4 30, 7, 9,30 TEMPEST

HOD TEN TO MIDNIGHT

Lonight 10 Sat. 715, 9.30 Weekdays 4.30, 7 15, 9.30 INSTITUT FRANCAIS

LA ZIZANIE LEVI 2nd week A MARRIED

COUPLE Isaac Zepel Yeshurun film Tonight and Tue, 10 Weekdays 1.30, 4.30, 7.15, 9.30 YARON LONDON

MIRI FABIAN Dizengoff Conter 3rd week

NIGHT PORTER Tonight and Tue 9.45; Sat. 7, 9.30 Weekdays 1.30, 4 30, 7, 9.30

Weekdays 4.30, 7.15, 9.30 **VENOM**

Sat. II a.m.: BIG BRAWI.

MAXIM -2nd week Weekdays 4,30, 7 (5, 9,30) BAMBINO IN HONG KONG

BUD SPENCER MOGRABI 41b week TOOTSIE Tonight 10 Weekdays 4,30, 7, 9,30 Sut. 7, 9,30

ORLY 2nd week **ENIGMA**

Weekdays 4.30, 7.15, 9.30

PARIS ROLLING

STONE Today 10 a m : 12 noon Weekdays 10, 12, 2, 4, 7,15, 9,30

FRANCES

3rd week

WICKED LADY

Weekdays 4 30, 7 15, 9,30

Sat 41 a.m.: PIRATE MOVIE

Israel Premiere

MAN, WOMAN

AND CHILD

Tel, 295817

PEER 3rd week Sur and weekdays 6,30, 9,15

JESSICA LANGE

SAM SHEPARD

SHAHAF

STUDIO

CHELET

TEL AVIV

MONTY PYTHON LIVE AT THE HOLLYWOOD BOWL

VICTOR VICTORIA

2nd week

AMPHITHEATRE

2nd week A crazy comedy of 1983

LA SOLDATESSA

GRANDE

MANOVRE

(The Army In Action)

AMAMI

4, 6,45, 9

ATZMON After enjoying "Mash" you are is to a new thrill-comed

YOUNG DOCTORS IN LOVE

4, 6,45, 9

10, 2, 6

12, 4, 8

THE SLAVERS

Friday 2.30

Weekdays 6.30

HAMSIN

4. 7. 9

TEMPEST

Special prf. times: 6.15, 9

5th week winner of 8 Oscur awards

BEN KINGSLEY (Best Actor

EDWARD FOX

* JOHN GIELGUD

GANDHI

* GENA ROWLANDS

JOHN CASSAVETES

SHLOMO BARSHAVIT

HEMDA LEVY

KEREN OR

MORIAH

ORAH

HAIFA MUNICIPAL

THEATRE

CHEN 15th week

AN OFFICER AND 1.30, 7.15, 9.30 A GENTLEMAN

RICHARD GERE THE VERDICT PAUL NEWMAN GALOR

Weekdays 4.30, 7, 9.30

SILENT RAGE 23rd week briday 10 p.m.: Sat. 7,15, 9,30 CHUCK NORRIS

Weekdays 4.30, 7.15, 9.30 The boys are back in town Nick Nolte Eddie Murphy



DOLBY STEREO TEL AVIV MUSEUM

THE **DRAUGHTSMAN'S** CONTRACT

ZAFON DIVA

4.30, 7.15, 9.30 TZAVTA W Ibn Gabirol, Tel. 250156 2nd week Tonight at 11 Sat. 7, 11; Weekdays 4,30, 7

> "83" HAIFA Cinemas

ARMON LA BALANCE 4, 6.45,9

No complimentary tickets Sut. 8 only Weekduys 4, 8 ORION New sensational sexy film SEX FAMISHED Adults only
S nonstop performances from
Friday

SHAVIT 14th week 6.45, 9.15 THE NIGHT OF SAN LORENZO

MARRIED COUPLE

YARON LONDON BLAZING SADDLES Ther midnight

2nd week MERYL STREEP





Tonight 10 Sat. and weekdays 6 40, 9.30 MERYL STREEP Academy Award

Special prf. times: 6, 9 GOLDIE HAWN (Private Benjamin)
BURT REYNOLDS BEST FRIENDS 4, 6,45, 9

NETANYI Cinema

TEN TO THE WORLD MIDNIGHT ACCORDING. TO GARP

HOLON Cinemas

MIGDAL 10th week

Tonight 10 Sat, and weekdays 7, 9,30 AN OFFICER AND A GENTLEMAN Mai. 4.30: PETER PAN

SAVOY EVIL UNDER THESUN Tonight 10; Sat. 7.15, 9.30 Sun., Mon., Tue., Wed. 4.30, 7.15,

Thur. 7,15, 9,30 only Ramat Hasharon Cinema

≯STAR Tonight 9.30, 11.30; Sut. 7, 9.30; Sun. 7, 9.30; Tue., Wad., Thur. 7 Sapiches
Censored film during first perf.
5.0. 11 d.m.; Inc., Wed., Thur., 4
Sapiches
Censored film during first perf.
Supplies
Censored film for the entire furnity
Sut. 1.30; Tue., Wed., Thur., 9.30
Hamsin RAMAT GAN Cinemas

ARMON

AN OFFICER AND A GENTLEMAN Weekdays 7, 9,30

Mar 4 LOVE BUG LILY

Sat, and weekdays 7 15, 9,30 SIX WEEKS

ORDEA Israel Premiere

> MIDNIGHT Lonight at 10

TEN TO

THE CHASE

★ MARLON BRANDO JANE FONDA

Sat, and weekdays 7 15, 9.30 OASIS

RAMAT GAN

DALIA LOW - Flamenco, (But Dor. 30 Ibn.) Dvirol, tonight at 10, tomorrow at 4 p.m.)



JOSEFA & IMMANUEL BRIANT -Premiere of new works: Spring, Rings, For last minute changes in programmes or the Kindekin' on Heaven's Door, Nowhere to of performances, please contact Box office.

(Commed from page 4)

MOR-LI RECORDER ENSEMBLE -

Works by Telemann, Hindemith and others, (Ben Ariela, 25 Shaul Hamelech, Wednesday)

ISRAFI. CHAMBER ORCHESTRA -

Details as for Jerusalem. (Fel Aviv Museum,

WHEATON COLLEGE MEN'S GLEE

CLUB - Details as for Tel Asiv. (Dar

ISRAEL PHILHARMONIC ORCHESTRA

STUDENTS' CONCERT - By students of

the Telma Yellin School, (Yuval, tomorrow)

KIBBUTZ -DANCE COMPANY - Works

choreographed by Hedda Oren, Rann Be'er, Spider Kidelsky and Jiri Kylim, (Jerusatem

heatre. Monday at 8,30 p.m.)

MUSIC

Other towns

DANCE

Jerusalem

' For fast inhate changes in programmes or times

mensely enjayable, as long as you don't take R

GANDHI -- Sir Richard Attenborough's film

FAME — An exuberant explosion of young acting, singing and dancing talents lights up the screen in a multi-faceted story purporting to describe life at the New York High School of Performing Arts.

HAMSIN -- Jews and Arabs clash in a Galilee moshay, as the government is about to ex-propriate unregistered Arab lands. A subtring look at the troubled relations between the two peoples, gradually escalating into pure hatred.

MUSIC SPECIRUM - Details as for Tel. ISRAEL PIRLHARMONIC ORCHESTRA

ISRAEL SINFONIETIA - Filyaku m Shapira, conductor, Judith Lieber, harp, Works by Ben-Haim, Handel, Debissy and Bralinis, (Beersheba Conservatory, tomorrow).

PIANO AND GUITAR RECITAL - Shlomit Andrewsky, plano, plays works by Mozart, Franck and Prokofiev, Orly Lavan, guitar, plays works by Bach, Ponce, Foroba, Villa Lobos. (Yuval, Monday)

WHEATON COLLEGE MEN'S GLEE CLUIF - Details as for Tel Aviv (Carmiel

 Shalom Ronly-Rikhs, conductor: Oleg Massenberg, piano, Works by Stravinsky, NETANYA ORCHESTRA - Samuel Lewis Tcharkovsky, Runsky-Korsakov (Auditorius orductor, Judith Lieber, harp, Works by Bach, Cricg, Debassy, Borodin, Tchaikovsky (Wingate, Herschirit) Anditorium, Tuesday)

RECORDER MOSIC - Directed by and with PIANO RECITAL - Victor Derevianko plays Shlomo Lidher, Works by Vivaldi, Telemann works by Brahms, (Ramat Flasharon, Yaval, and others. (Yuval, Wednesday)

AMERAN SINGERS - Avner that, conductor, Scarlatti Stabat Mater, (Beersheb) Conservatory, Wednesday)

Run, Susila Otama, Music by the Mahayishing

Orchestra, Shlomo Gromch, Ron Carter, Hob

Otlan, Herbie Hanenek, Chick Corea, (Tel

JUNGLES - Evening of modern dance

Danced and choreographed by Rina Shaham

and her dance quartet, Poems by Yehuda Annhai Music D. Schwartzman, (Neve

KIRBUTZ DANCE COMPANY - Works

dioreographed by Hedda Oren, Raon Bejer,

Ya'aeoy Sharir, Jiri Kyhan (Ayelet Hashahar,

Yad J channa, tonight)

Zolek Theatre Centre, 6 Yelneli, tomorrow at

Aviv Museum, Smiday at 9 p.m.

KIBBUTZ CHAMBER ORCHESTRA -The Orchestra Conducts fixell Works by Holdheim, Jeharkovsky, Mozart and Bach. Temorrow a(7 p.nr.)

WALKING TOURS

Huursday)

a.m.)

Days of Music - Shefayim

(Lomorow at Ep.in.)

toward Up may

WHEATON COLLEGE MEN'S GLEE

CLUB - A Cappella Music, (Tonight at 8)

HAAG PERCUSSION ENSEMBLE -

ISRAEL CHAMBER ORCHESTRA ---

MOR-II QUINTET - Renaissance music.

MEETING OF CHOIRS - Kibbutz Artzi,

Neve Shir, I mek Hefer, Western Galilee,

I shkol and Ramat Hasharon Chors. (Tomor-

Jerusalem through the Ages

Sunday and Tuesday at 9.30 a.m. and Thursday at 2 p.m. The Citadel, Jewish Quarter, Old Yishux Court Museum, reconstructed Septiarth synanogues, Western Wall,

Monday at 9,40 a.m. - The Canamite and brackte period in Jerusalem. Wednesday at 9.30 p.m. - The Circek and

Roman Period in Jerusalem. Sunday at 2 p.m. Sites of special Christian in-

Lour, start from Citadel Courtyard next to Eath Gate, and last 3.3% lours. Tickets may he purchased on the spot. All fours are guided

available call The Green Felephone: 02-222793/249568, Fridays from 2 to 4 p.m. The Society for Protection of Nature in Israel.

FILMS IN BRIEF

Kwan, son of a restaurant owner in 'Ms Chicago, who disposes of 3 Matia thugs who have been trying to extort protection money

from his people, DINER - Remarkable performances by Steve Guttenberg, Damet Stern, Mickey Roorke, Kevin Bucon and Timothy Daly in this comedy drains about live friends makin the difficult transition into manhood

Screenplay and direction by Burry Levinson. DIVA - This first feature film by director Team-Jacques Bemery is a thriller - but also a fetislistre exploration of human nature im-

THE DRAUGHTMAN'S CONTRACT - An ansizingly intelligent 17th-century thriller, to be read at a multitude of levels, with interpretation inuching every imaginable field. Directed by Peter Greenaway with Janet iuzm.o., Authony Higgins and Anne Louise

E.F. -- A creature from outer space, strande on Lurth, is helped by a hunch of kids to regain his spaceship. A heartwarming, cheerful thriller, which recaptures the charm and excitement of cinema in its prime. Directed by

EVIL UNDER THE SUN - Agatha Christie's thriller is transformed into the kind of movie - NLHNSKY - The film covers a two-year Smith and Diana Rigg in star roles. If this is what you like you will not be disappointed.

Smith and Diana Rigg in star roles. If this is what you like you will not be disappointed.

Smith and Diana Rigg in star roles. If this is what you like you will not be disappointed.

Smith and Diana Rigg in star roles. If this is prilliant dancer, but doesn't quite do justice to Nijinsky's complicated character, while Leslie

Daniel Wachsman directs his cost with a sure hand and establishes an authentic

HAROLD AND MAUDE — The strange story of the close friendship, leading to love, between a boy of 20 and an 80-year-old woman. Wonderful acting by Ruth Gordon and Bud Cort as the odd couple.

A MARRIED COUPLE - Israeli director tzhak Yeshurun's searing portrayal of a dis integrating marriage, looked at from such close quarters that it virtually lacks any depth yet is at times hallucinatingly real.

MISSING . The end of the socialist dream for Clude and its return to the despotic control of the army, is the theme of Costa-Cayras latest film. Like in his other movies - the left is always right and the right is always wrong MOONRAKER - The 11th in the James

Hond series, A rousing, escapist film with bril-hant special effects, including a three-tier, half-million dollar space station and an endearing performance by 007's steel-toothed THE NIGHT OF SAN LORENZO - A powerfully noctical rendition of a World War.

population in a small Italian town, shortly

Lorces, A strong reminder by directors Pholo-

AN OFFICER AND A GENTLEMAN — A street urchin with strong character proves be sage all too tame and its technique all too Brown is totally miseast as his wife. navy pilots and becomes an officer. tradescord metalrama, well made and well-

> ON GOLDEN POND - Henry Funda, daughter Jane and Katherine Hepburn appear together in this crowd-pleaser which has everything you've been yearning for - big stors, smart dialogue, intelligent plot and ut-

LA PASSANTE DE SANS-SOUCE - Based on the novel by Joseph Kessel, Jucques Rouf-

tho's film deals with the pre-war aspects of the Holocaust. It recounts the story of a small Jewish how whose father was kalled in a pogrom, Starring Roray Schneider, in her last part before she died, and Michel Piccoli.

SIX WEEKS - Mary Tyler Moore, Kuthering Healey and Dudley Moore star in this tearterker about a feenager soon to die from Leukemia. Amusing and colourlul in parts, but also rather synthetic and corny,

SLAVES This abysmally had tilm, set in the Africa of the late 1880's is supposed to have conclone to do with the opmorality of davers. Because it is plagued by poor acting, an absurd story-line and truly terrible emematography. the film never says anything at all. Possibly one of the ten worst blins of al-

satisfied with his life, his wife and his surroundags, takes a breather on a deserted beautiful island, accompanied by his teen-age lampliter, a porgeous drifter and a not-sodumb native. Wise, charming and splendidly Rowlands, Susan Sarandon and Raul Julia, to name just a few of an outstanding east,

THUNDERBALL - The fourth James Bond lilm (1965) is packed with gimmeks, Stars Scan Connerv (James Bond), Claudine Auger, Bernard Lee and Adotto Celt. lOOTSIE -- Michael Dorsey (Dustin Hot)-

on a woman's dress, a wig and a pair of high-heeled stoes—and succeeds in getting the part of a middle-aged female hospital administrator in TV soap. A most empoyable controls—possibly the best thing that ever happened to director Sydney Pollick. THE VERDICT - liveryone who has ever come not only corruption, but the big machine

LA ZIZANIE - A trite little French comedy on which Louis De Lunes plays a senite genius and tries to be tunny by being disgusting.

defending it, is going to come up smiling from Sidney Lumet's latest film.

Some of the films listed are restricted to adult audiences. Please check with the cinema.

FRIDAY, MAY 20, 1983

TIFERET

SHALOM

HERZLIYA

Cinema

2nd week

MISSING

PIRATE

MOVIE

7.15, 9.15

FAME

Snt. 7, 9,30 Sun. 7, 9,15 Mon., Tuc., Thur. 4, 7, 9,15 Wed. 4, 9,15

Sut. and weekdays 7.15, 9.30

THE JERUSALEM POST MAGAZINE

2. 34

THE JERUSALEM POST MAGAZINE

FRIDAY, MAY 20, 1983

THE ANTI-DEFAMATION League of B'nar B'rith last week invited guests to the showing of a new lum. Zubin and the IPO, This documentary will have an audience of many millions of American viewers during the coming months, and there is a rumour that Israel I V will also screen it shortly.

Dipping into the archives, the film traces the history of the orchestra with shots of Huberman, Toscanini, Steinberg, the young Bernstein. Arnold Forster, the producer, frequently hands over his secondary job as narrator to others, and we have lengthy spots with Ispac Stern, Yitzhak Perlman and the maestro himself talking about the orchestra. Interviewees include orchestra members Ze'ev Steinberg, Judy Lieber and Haim Taub, who contribute inside stories.

The IPO is recorded in rehearsal. and concert. It is used cleverly as link, background and brilliant performing star on an excellent soundtrack.

The film conveys the spirit of the IPO to the outside world in the most attractive manner, and Zubin Mehta's loving narration adds a professional and human angle to its role as an ambassador for Israel and its musical standards.

"MR. MAYOR, you now have an orchestra," said Shalom Ronli-Riklis to Yosef Nevo, alter a concert given by the Herzliya Chamber Orchestra at the American Ambassador's residence last week. An ensemble of 15 young musicians, mostly students or alumni of the Rubin Academy in Tel Aviv. assembled by Harvey Bordovitz for the Herzliya Municipality, has been performing for two seasons, playing mainly for senior citizens and in youth concerts. The main problem

The IPO on film

MUSIC & MUSICIANS / Yohanan Boehm

seems to be making the general population conscious of their own orchestra. The proximity of Tel Aviv and its musical attractions makes it extremely dilficult to develop a music life of their own, and only a determined effort will Rordovitz has so far conducted

no less than 70 concerts for some 18,000 school children in Herzliya, Kfar Shmaryahu and Ramat Hasharon. As no passive listening most of it was forgotten, and praccan replace the stimulus of active music-making, these young people should be encouraged in one way or another to join any kind of performing body -- choir, youth band, recorder, accordion, mandolin, guitar or other instrumental group - anything that will enable them to make music and enjoy it.

A HEFTY volume arrived on my

desk this week: Proceedings of the World Congress on Jewish Music, at first overwhelmed by the many Jerusalem, 1978, in a way, it was worth waiting for five years for this record. These international gather- soon becomes absorbed in the conings tend not to produce anything tents of the various papers. There is tangible at the time; dozens of papers are read to a fluctuating audience; not all the subjects are of equal interest; and the ensuing discussions are not always stimulating. of Jewish/Hebrew/Israeli musical The concentration of over 30 lectures, plus several round-table dis- over and digest. There are, of cussions, plus eight concerts, plus course, learned dissertations which receptions, etc., in five days at the make for dry reading (mostly by hottest time of the year (July 31- Israeli musicologists), but what are August 4) was exhausting in the ex- often, to our cars, heretical attreme. Obviously, one could not titudes mainly of American com-

mosphere of our inusicology departments. (The volume is obtainable from the Institute for the Translation of Hebrew Literature Ltd., POB 11210, Tel Aviv.) remember details or particular points of view. Jewish/

Hebrew/Israeli music, tradi-

tions, influences, acculturation,

Jewish identity, nationalism,

chauvinism - there were as many

different statements and positions

as there were participants,

fascinating in their diversity but

bewildering in their lack of a com-

mon denominator. And as there was

no follow-up after the congress.

tically nothing positive resulted

Judith Cohen has produced a sub-

stantial volume of 271 pages of

English text (and a Hebrew sum-

mary of another 47), published by

the National Council of Culture and

Art, the Ministry of Education and

Culture, and the cultural depart-

ment of the World Jewish Congress.

seemingly unconnected subjects

mentioned or claborated, but one

so much food for thought in these

pages that musicians, musicologists,

ethnologists and people in general

concerned with the eternal question

identity will have plenty to mult

Leating through its pages, one is

Now, the painstaking work of Dr.

A NEW IDEA has come to fruition: composers are being enabled to learn all about Israeli youth choirs. The Public Council for Culture and Art, in cooperation with the Israeli League of Composers, organized a workshop at Kfar Sava's Cultural Centre in which four selected youth choirs performed, a lecture was given on the specific problems connected with youth choirs, and a symposium led by composer Zvi Avni discussed problems of performance and repertoire. The council is following this up by commissioning 10 works from Israeli composers, which will then be published and put at the disposal of all interested choir conductors. The 10 scores will be premiered at another seminar planned for the same date

troduce fresh air into the state at-

THE JERUSALEM Theatre is offering three special recitals during the month of June: pianist Rudolf Buchbinder in a programme of works by Haydn, Schubert and Beethoven (11th), Jean-Pierre Rampal, with Ruth Mense at the piano, playing music by Bach, Beethoven, Poulenc, Enescu and Bartok (Friday, the 17th, at 2.30 p.m.); and violinist Ida Haendel, with Geoffrey Parsons at the piano, in a programme of works by Bach, Beethoven, Chausson and Enescu (25th). The theatre offers a 25 per cent reduction for all three recitals to subscribers who purchase tickets dur-

Eli Karev adds:

AN INTERESTING addition to our Emanuel Krasovsky will perform.



Jean-Pierre Rannal

chamber-music scene is taking root in Tel Aviv. Unpretentiously called Music Evenings at Tzavta, it follows the pattern of the chamber music society at the Lincold Center in New York and of some famous international festivals. "Our idea is to have a circle of top performers who together with guest artists from here and abroad, would present, in different ensembles, the masterpieces of chamber-music repertoire," says Michael Haran, the principal cellist of the IPO and the artistic coordinator of the project. So far, three concerts have taken place - one a month — and the audience response has been heartwarming.

We try to combine impeccable professionalism with the joy of discovery. That's why members of established ensembles do not play here as one group, but rather create new, ever-changing combinations," says Haran.

The next Music Evening - last of the season — will take place on May 23 at Tzavta. The programme consists of Mozart's Adagio, Menuet and Rondo for three violins, the piano quartet by Schumann and the string quintet by Schubert. Violinists Menahem Breuer, Vera Valdman and Rafael Frenkel, violist Rahel Kam, cellists Marcel Bergman and Michael Haran, and pianist

SOME NEW NAMES appear on Department of the Rubin Academy in Jerusalem.

The newcomers include Prof. Laura Brittain of New York Universily, David Henshaw, principal lecturer at the London Polytechnic Dance School, and (possibly) Prof. Annalise Murch of St. Louis University in the U.S. And, according to department head Prof. Hassia Levy-Agron, Anna Sokolow and Walter Nicks will be back, to leach classical composition and

jazz, respectively. Brittain teaches many aspects of dance and is an "artist-inresidence" at NYU. Here she will give classes in Cunningham-based modern dance. She has danced with the Merce Cunningham and José Limon companies, choreographed for university groups and the Washington Square Repertory company, and written reviews for The New York Times.

Henshaw is an M.A. and a Fellow of the Royal Society of Arts. In Jerusalem he will lecture on choreographic principles, Labanotation as a working tool for dancers and the interrelation of performing arts. Annalise March will teach Limon methods in modern dance. Resident experts will include Alexander Livschitz (classical).

There will also be an innovation this year: a course in pantomime. This will be taught by Israeli-born Eli Levy, who has studied in Paris and works mainly in France and Gerniany.

SERVICES

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the list of famous faculty members due here this summer for the annual summer courses at the Dance



Eli Levy, who will teach Rubin's summer course in pantomime.

DANCE Dora Sowden

There will be two co-leaders for an intensive one-week course in dance therapy -- Anne Wilson, here from New York on one of her visits, and Israeli Ariella Kostant, a dance therapist in the U.S.

"The reason for running this

JERUSALEM

course parallel to but separate from the others is that it will serve those not interested in choreography or performance but in using movement or personality changes," said Wilson, "Anyone taking the course must have some background in teaching children or in social work or in psychology - but with the body of a dancer."

The course will consist of five nine-hour days which will include unalysis of the qualities of normal

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SERVICES

movement - speed, weight, tension, direct and indirect motion.

"Yes, dance therapy uses art. Yes, it uses teaching," said Wilson, but the approach is totally different. It is based on observing self and others through movement. Only thus can the therapist enlarge the vocabulary of a patient in dealing with the world."

Summer classes begin on July 5.

NATURALLY, the pop musical David presented for Jerusalem Day at the Sultan's Pool was made for spectacle. So the dancing had to suit place, space and pace. Yonatan Karmon geared his crowds to that. Lines of people moved on the long, narrow stone terraces in costumes that may or may not have been early Hebrew, under are and searchlights; it was a triumph of

The dancers on stage did just enough to put the accent on mass movement (not always tidy). The effeet was jazzier and rockier than hiblical dancing may have been but who knows? Everyone seemed to be having a good time - swivelling hips, swinging legs. Alas! King David didn't seem much of a dancer!

COMING EVENTS. The performance of the Jerusalem Dance Workshop in Tel Aviv on May 25 will be in the Neve Zedek Theatre and not as stated last week. ☐ The Alvin Ailey Company will

come in August under Batsheva Company auspices. ☐ Rina Shaham and her group will

perform her latest work Jungles at

the Neve Zedek Theatre on May 21.

JERUSALEM

MAY 20 - MAY 27

She recently staged this programme in Haifa. Dalia Low and her Spanish company appear at the Bat-Dor Theatre the same night.

Josefa and Immanuel Briant and their group will present four works of their choreography at the Tel Aviv Museum on May 22, including a work which recently won second prize in the Gertrud Krause Competition in Jerusalem. The Israel Ballet appears at the Beit Hahavel the same night.

☐ The Kibbutz Dance Company appears at the Jerusalem Theatre on May 23 in a programme of new works by Rami Be'er, Heda Oren, Jiri Kylian and Spider Kedelsky. This is the company's first uppearance in Jerusalem since its highly successful Paris visit.

□ Nahum Shahar has started a Stage for Dancers which he hopes will "eventually become a permanent professional company for the Haifa area," It made its debut in a jazz programme,

AFTER the uncertainty and unpleasantness created by hostile articles in a Kenya daily, the Bat-Dor Company danced to sold-out and enthusiastic houses in Nairobi. Two extra performances had to be added to the scheduled five.

In Zaire, the Minister of Culture Kande Dzambulate, presented Jeannette Ordman and Batsheva de Rothschild with gifts and ended his welcoming remarks with "Vive l'amitié!''

The Zaire National Dance Theatre is scheduled to come in July with its show Nkenge, under the auspices of the Bat-Dor Company.

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7 pm: Serie Noire 7.30 pm: in the small hall Bad Luck 9 pm: The Best Years of Our Lives HAVE A FOOTHOLD IN ISRAEL FOR SALE: Apartments in Rehavis Talbieh, Beit Hakerem, German Co lony. Vacation apartments and in ed. at 5 pm: Long is the Road 7 pm: in the small hall New York Hat and Indiscreet 7.30 pm: Ananas Amos Glisi
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EN

establishment where the waiter calls out, "Mama, another bowl of soup"; but recently, particularly in Israel, we have been seeing a new type of amateur cook — the young person who translates his or her liking for cooking and good food into a voca-

Such establishments don't always work. All too often those involved have only a sketchy idea of how to come up with a satisfactory meal. Even if they are skilful cooks, they may soon lose interest and turn their attention to pottery or filmmaking.
But when they do succeed, and

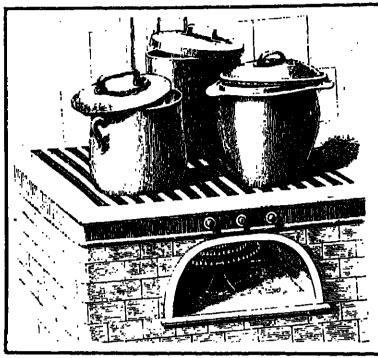
withstand the test of time, such restaurants are very welcome indeed, providing a freshness and originality that many professional chefs seem to lack. It is not by chance that they enjoy a lusting

popularity.

Such a place is the Pie House,
Hatzrif, located at 5 Rehov Horkanos in the centre of Jerusalem — a favourite hang-out for the young and young at heart. Since I reviewed it in these columns a few years ago, it has, to my delight, maintained its standard of good and interesting food, as well as its trendy atmosphere.

IN THE MEANTIME, Hatzrif has taken over the restaurant at the Jerusalem Cinémathèque, in its luxurious quarters in Derech Hevron, above the Hinnom Valley. The

Pleasing pies



MATTERS OF TASTE / Haim Shapiro

give one the feeling of being in one something to the table if it takes of the newer, well-endowed univer-sities in the U.S. or Western Hatzrif, the Cinémathèque

The atmosphere is one of friendly informality, with practically everyone who walks in looking letes, a type of large, savoury-filled about to see who else is there. In pastry. principle, it is self-service, but the building, and those frequenting it, people behind the counter will bring latter. I ordered one filled with

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mushrooms. Were the restaurant in the centre of town and the clientele a bit different, what I received might have been described as a boureka. But I am happy to say that, despite its fancy name, it was tasty and satisfying, with an es-pecially good crust. I am not sure exactly what went into it, but besides the mushrooms, I believe I detected onions and cheese.

In addition to the feuilleté, I also tried a Greek salad. This reminded me of salads I had in Greece in my youth, but not in recent years, when every little taverna seems to have been regimented into uniformity. with an unseen inspector measuring every lettuce leaf.

This particular salad had very ripe, delicious tomato slices, a thick layer of crumbled feta cheese, sliced onion, lots of lovely olive oil and a generous supply of rather inferior black olives. By and large it was good, although I think it would not be unreasonable to ask for a slice or two of cucumber in summer as well as a better brand of olives. I, for one, would be happy to have half as many of the latter, but to enjoy the shrivelled black salty ones, or exquisite Kalamata olives, with their distinctive pointed tips.

MY COMPANION decided on quiche and was delighted to hear that an eggplant quiche was available. What came to our table, unfortunately, was not filled with eggplant but with more mushrooms, and was not much different from what I was eating. It wasn't bad, but we would have appreciated more diversity. What was different was

RESTAURANTS

laulted, A small mixed salad was served with the quiche.

which were excellent.

used, with or without cheese.

Among my favourites is a leck or simply mix two cups of flour with half a package of margarine and add a few tablespoons of water to hold it together. Alternatively, I simply roll out a bit of frozen commercial flaky-pastry dough.
For the filling I slice and fry four

or five large onions or leeks until they are quite soft. While they are still frying, I sprinkle a few tables-poons of flour over them and mix in sprinkle of nutmeg. After it has cooled a bit, I beat in four or five eggs and pour the whole mixture into the crust.

Unwilling to forgo dessert, we

tried two of the cakes which, we learned later, are supplied by the Jerusalem Hilton pastry shop, We tried the bavarian cream and strawberry cream cakes, both of

From the many types of coffee available, one of us chose coffee with milk, the other espresso, and found both to our liking. The bill came to 18690. I can think of worse places to spend an evening, whether taking in a film or not.

A QUICHE is, of course a sort of pie with a firm filling. The classic quiche Lorraine is not kosher, but any number of vegetables may be

onion quiche. To make the crust, I

a cup or so of milk, seasoning the whole thing with salt, pepper and a The quiche is ready after about 45

minutes in a medium-hot oven. Asis abundantly clear from the Cinémathèque, it is as good, or the crust, which could not be even better, when reheated. D

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Ambitious plans

making in 1979 when asked to work on Masada, Universal Studios' TV mini-series, believes in action. twice a week on Jordan TV, in the

Cameras are already turning in Eilat on his first project, Tuareg, an Italian-Spanish co-production being made in association with Roll Films. The \$2m. adventure story, about the noble nomads of the Sahara, was scheduled to be shot in North Africa until Edinoff wrangled an introduction to producer Giovanni Bertolucci, and convinced him to take a first-hand look at Israel.

"I discovered that the places Harvey showed us lit perfectly with the script and that the work here is very professional," said Bertolucci. The film-maker's credits include some 50 pictures, among them Last Tango in Paris and all of the features directed by his famous cousin Bernardo, except 1900.

Bertolucci was in Tel Aviv to launch shooting last week with Vicente Escriva, his Madrid-based co-producer. A veteran Spanish film-maker, Escriva personally adapted the Tuareg screenplay from a novel by Alberto Vasques figueroa, author of the adventure ook-movie *Ashanti*.

The film, which stars American Mark Harmon (you can catch him

HARVEY EDINOFF'S dream is to see a dozen medium-budget foreign feature films a year shot in Israel. Impossible? The English-born accountant who broke into movie-**BETWEEN ACTS / Joan Borsten** popular series Flamingo Road), will be completed in eight weeks, using as locations Eilat, the Dead Sea,

Rafiah, Khan Yunis, Jaffa, Nebi Mussa and the Old City of Jerusalem. The language of the production is English, Israeli investors have underwritten the entire in-country budget of \$800,000. The crew, headed by Italian director Enzo Castellari and Spanish cameraman John Cabrera, is equally split between the three Mediterranean countries. According to Bertolucci,

Tuareg represents the first time Spaniards have filmed a feature here and the first time Italians have filmed in association with an Israeli company. Like Edinoff, he is hopeful that the venture will result in a co-production agreement between Israel and Italy. The Italian industry turns out between 300-400 films annually, a nice number of which he thinks could be made in Israel. The Italian film producers' association, ANICA, is behind the co-production idea, as is the Israeli Film Centre.

'There are several Italian producers watching this experiment very closely," says Edinoti, who developed his connection with the industry in Rome while working on Sergio Leone's Once Upon A Time in America. "If we perform well, each year increases, Israel will be an because movie-making costs will go

they won't have to demand such high fees." Edinoff, 53, came to Israel from England in 1975 to visit his daughter and never went back. He worked as a comptroller in various hotels during his first three years here. Ready to quit the accounting field, he approached Hitachdut Ölei Britannia, the British immigrants' association, in 1979. They offered him an eightweek job in the accounting department of Masada.

Two weeks later, Edinoff was in charge. When shooting ended, a

asked Edinoff to stay on salary long enough to close the books — a venture which represented not a few extra weeks of work, but ten

"I liked it, the excitement and freshness of making movies," recalls Edinoff, "But what next? There was a call from Arnon Milchan. Could I come in to talk about Pirates, the film Roman Polanski was scheduled to direct here. The film never materialized, Tuareg will represent a big day it finished, I was working on breakthrough. And as soon as the number of productions being made Wannan Called Golda, and then to Woman Called Golda, and then to The Last Winter. I also put in a few even more tempting location weeks on Sahara, back in April 1982. But it looked to me as if the down. If I can promise steady work tilm was not going to be made in a to our technicians, and steady rental hurry, so when Milchan asked me to contracts to those with equipment, come to Rome to do Once Upon a Time in America, I agreed."

That project, which was to last for a year, gave Edinoff the connections necessary to begin trying to make his dream come true. The dream, by the way, was inspired in part by The Last Winter, the first Israeli-made film designed for an internutional market. "I thought Jacob Kotsky, the producer, had the right idea," says Edinoff. "Write a story with universal appeal. Cast it with a few American stars. Make it in English."

Edinoff pulled off the Tuareg deal

George Roy Hill who will direct the film version of John Le Carré's "Little Drammer Girl," arrives shortly in Israel to hegin casting. Most of the characters in the controversial spy story are Israelis and Palestinians.

by enlisting the support of the Film Centre, Bank Leumi, and various filmmakers with whom he had worked locally. All in all, he says now, it took eight hours of work.

He is currently working on his next project, which he hopes will begin pre-production as Tuareg moves into the editing stages.

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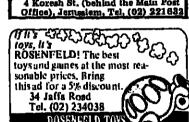
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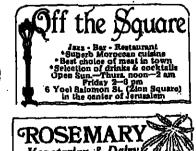
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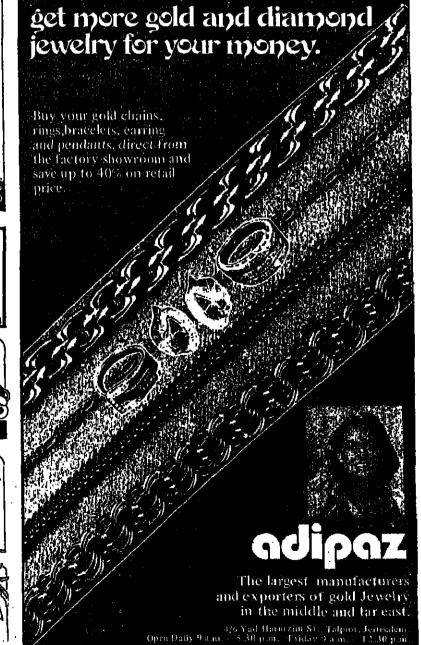












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52 Months to Job One or How They Designed the Ford "Sierra" James Turrell: Two Spaces Permanent Exhibition in the Prehistoric Gallery — Renowal Farinelli and Albertini Sing Vivaldi — 18th Contury Venetian Operatio

Caricatures
Oil Lamps Section New Display in the Section for Classical Archaeology Kadesh Barnea — at the Rockefellor Museum

SPECIAL EXHIBITS

Japanese Miniature Sculptur Sefer Ma'aseh Tuviah Johannes Brahms in Photograph 10 Anniversary of the Jan Mitchell Gift

A New Mossic in the Norman P. Schenker Archaeology Garden

EVENTS

CHILDREN'S FILM

Sun., May 22; Mon., May 23; Wed., May 26; Thurs., May 26 at 16.30 "PETER PAN" Disnoy Production

LECTURE (in English accompanied by slides) Sunday, May 22 at 20.30 LITURGICAL ART IN EARLY CHRISTIANITY

Prof. Victor H. Elbern, the Free University and Staatliches Museum, Berlin. Sam and Ayala Zacks Lectures 1983, Dept. of Art History, Hebrew University

SPECIAL SCREENING

Monday, May 23 at 20.30 Museum Without Wolls — Film/Lecture Series: KINETIC ART Introduction: Dr. Ziva Amishal-Meisels, Dept. of Art History, Hebrew

CREATIVE THEATRE FOR CHILDREN - CELEBRATION

As a summery for the series, in this last meeting different theatrical studies styles will be illustrated: mime, opera, clowning, atc.
Under the direction of Dorit Riviin

Tuesday, May 24 at 18.00 & 20.30

"NIJINSKY" (USA 1980) Dir. Herbert Ross, with Alan Bates and dancers Leslie Brown, George de la Pena

GALLERY TALK

Tuesday, May 24 at 19.15 OIL LAMP SECTION Uri Avidah, Curator

SPECIAL SCREENING

Wednesday, May 25 at 20.30
By public demand a re-screening of the award winning illim

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Thursday, May 26 at 20.30

Performance as a medium among the arts: PERFORMANCE BY ADINA BAR-ON "MRS. DAVIS"

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Fri. & Set. 10-14
BILLY ROSE SCULPTURE GARDEN: Sun.-Thurs. 10-eurset; Fri., Set. &

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ROCKEPELLER MUSEUM: Sun.-Thurs. 10-17: Fri. & Sat. 10-14
LIBRARY: Sun., Mon., Wed., Thurs. 10-17: Turs. 18-20
GRAPHICS STUDY ROCM: Sun., Mon., Wed., Thurs. 11-13: Turs. 18-20
TICKETS FOR SATURDAY: Available in advance at the Museum and at the ticket spencies: Tel Aviv — Rococo, Etzion, Le'an end Castel: Jerusalem — Kis'im.

A YOUNG Israeli actor I know saw
The Winter's Tale in London and
concluded that it was a Shakespearian *photoroman* — a naive story of inexplicable passions,

disasters and joys in which beautiful people suffer touchingly (without smudging their make-up) and love sweetly but hopelessly until some miracle comes along and tips them into bed. He would rather starve, he said, unconvincingly, than act in such miserably unsophisticated stull. Turkish movies, he added, were the same kind of thing but more fun to watch.

One can see his point, though this play is, if anything, over- rather than under-sophisticated. Written towards the end of Shakespeare's career, it is the work of a dramatist who knows so much about the stage that he is almost contemptuous of its illusions.

Like the old Picasso, who put strokes on paper ever more minimally, reducing the artistic labour of a lifetime to a few seemingly careless and bare forms, so Shakespeare in this play conjures up tragedy and comedy, catastrophe, savage death, love, jealousy, innocence and wickedness in bold hare outlines, leaving us to fill in the missing bits.

Essentially, it is a tale of two countries, one of parents and one of children, one dark and guilt-ridden, the other innocent and loving. One world is the palace, the other is the farm. The first reveals a winter of discontent and trouble, the second a spring of rebirth and celebration. These parts are separated by a gap of 16 years and by immense differences of style and mood. One is

tragic, the other is comic. In one the disgusting contents of a suddenly jealous husband's mind spill out onto the stage as he watches his wife talking to his best friend. The language of this jealous fit is so sick, so voyeuristic in its imagining of betrayal, that even thick-skinned moderns used to discussing each other's sexual fantasies over tea and biscuits may well shudder with embarrassment.

But this intensity is not sustained and we are soon whisked off to the farm where musical shepherds, milkmaids and disguised royalty are celebrating a sheep-shearing feast with great helpings of pudding and lots of flowers.

NO WONDER my young actor friend got fed up. The play stands or falls as magic. We must feel there is some mysterious force at work that both creates disaster and heals its wounds. Ideally, the strongly contrasted and varying spectacle should build up before our eyes, like some Gregory Tal and others. masterly feat of conjuring, an impression of harmony snatched out of discord, pattern discovered in chaos and beauty dissolving an ugly mask like snow.

Understandably, this rarely happens in the theatre. Modern direcinnocence of youth and the healing treading on each other's toes

no myslery. There is no feeling that York and Los Angeles. beyond the strange goings-on Excitement and tension were in something touching and grave is bethe air. Hadn't Teddy Caesar
ing worked out. Watching it I promised us a new stadium today as

Missing magic



THEATRE / Zvi Jagendorf

Victorian for the aristos and rumour had it, was going to set mas-These did not set the action far enough away for us to mythologize it or near enough for it to be shock-

Thus the burden is left for the actors to bear, and they can't. Hebrew Shakespeare won't let them. It stiffens their lips and weighs down their tongues. Only in the comic bits (notably Uri Avrahami as Autolicus and Yael Ophir as Paulina), when the text often leaves Shakespeare far behind, do we get authentic speech rhythms. Elsewhere there is more rhetoric than passion, more words than point. The fault lies not with the actors who work hard (Avinoam Mor-Haim as Leontes tears himself apart in his jealousy), but in the choice of an impossibly difficult play without a real idea as to how to crack its shell and reveal its strange beauty.

Translation: Raphael Eliaz, adapted by Ada Ben-Nahum. Set: Lvdia Pincus-Gani, Music: Shlomo Gronich, Lyrics: Ehud Manor, Actors: Leah Orshar, Orly Silbershatz, Avi Pnini, Victor Attar, Michael Schneider, Natan Datner, Ofer Nir,

SITTING on the sharp edge of a rock in Sultan's Pool waiting for the lights to go up on David, described by the ads as a biblical musical for Jerusalem Day, I dreamed I was an ancient Roman. Here I was with the tors find it very difficult to stage this multitude of citizens, hungry for mystery, perhaps because they are sensation and spectacle, huddled up reluctant to believe in the natural in warm togas, chewing nuts, properties of time, but most of all but excited after spending the day because they are uncomfortable celebrating our Eternal City. There with magic and don't know how to in the royal box was Teddy Caesar, suggest its benevolent rather than our popular emperor, also known as Toddy the Shy, surrounded by a glit-Sadly, Yoram Falk's production tering group of magnates from our at the Khan is no exception. It has richest colonies in Miami, New

costumes, the most obvious element large orchestra: was tuning up please.

of the set, which were 19th-century somewhere. The spectacle, so timeless pastoral for the rustics. ses of actors moving in intricate dances. But there were to be no lions or gladiators, for our Caesar was a man of peace. Instead, the best voices in the land would be heard. How lucky I was to be in the city of subsidized bread and cir-

When I woke up, what seemed to be a bunch of high-school kids dress-ed in curtain material were jumping up and down on the rocks at the side of the Pool waving their hands skywards and wriggling their hips disco style. They wanted a king. Then a big baritone with a good loud mike warned them in clear biblical Hebrew that a king would steul their horses and their wives. This seemed strange to me because most of them were too young to own either. Then I remembered where I was and immediately sank into a deep depression.

IF YOUR musical ideal is a Eurovision ballad, and your idea of a witty lyric is the video commercial, you might have had a good time watching David, especially if you were also the mother of one of the kids in the chorus.

Luckily, there was very little dialogue, just some choice conversations from the Holy Book. That left the evening free for a lot of bal-lads about the fall of Saul and the rise of David. These were sad, hap py, martial, romantic and necromantic, depending on the situation. The necromancy was supplied by Shoshana Damari, playing the Witch of En Dor by way of Carmen Miranda.

i didn't pass a questionnaire around, but I sensed that the citizens were apathetic. After a while, they grew restless. And why not? How long can you sit on a rock watching the biblical disco boppers without hearing one good tune?

Teddy Caesar, Sir, we all have videos. We have the world's best entertainment in the luxury of our own homes. When we come to the thought of The Magic Flute without a prize for our loyalty? Here and own homes. When we come the music, a hopoless puzzle not there groups of recently freed slaves circus; we want the real stuff. worth solving. My sense of discom- were heard shouting Yallah Betari, Thanks for the fireworks, But noxis Thanks for the fireworks, But next fort was not alleviated by the a battle-cry in their native dialect. A Jerusalem Day, no home movies costumes, the most obvious element because the most obvious elem

THE ACE OF TRUMPS is the only Foiling a hold-up card you never have to worry about losing. It is also a powerful weapon, one that it is often worth holding on to for as long as possible on del'ence.

The hold-up is particularly effective when declarer is playing a 4-3 trump lit. He'll often be forced to keep from drawing the last trumps, thereby allowing defence to make their trumps separately.

That's the apparent point of to-day's first deal. South was in a fourheart contract, and West led the club king.

> **▲ K3** 9987 ♦ K Q 10 3

East A 10962 **▲J875** 9643 VA52 Q942 *KQ102

> South AAQ4 VKQJ10 ♦ A 8 5 6

East signalled with the club nine, and won West's small club conlinuation with the ace. At Trick Three, East returned the club eight, and declarer ruffed with the heart

Next came the king of trumps. West certainly had heard the old saw, "Always cover an honour with an honour." Nevertheless, he ducked the first heart play, and played a second low heart when South put the heart queen on the table at Trick Five.

BRIDGE Hanan Sher

down in his contract, losing three spade to dummy and playing the last Or would he? Our declarer faced heart. He was fortunate to draw two just this situation, and found a way divided evenly. West had to return a to foil West's plan. He played a diadiamond or a spade, and South had mond to dummy and ruffed the club jack with his last trump. Now he ex- beaten the hold-up man at his own ecuted a dummy reversal, leading a game and made the contract.

AKQ9 **♣KQJ873 ▲843**

♠ A J 105 OA654 **▲762** VAKQJ1092

THERE WAS NO hold-up on our second deal, but South certainly had a problem after the opening lead of the diamond jack. East won the diamond ace and returned the spade jack.

It was clear to everyone at the table that West still had the spade ace-ten, and South could count four losers after winning the spade king in dummy — one diamond, the club ace and the spade ace-ten, both sitting behind dummy's queen-nine. How could be avoid all those losers and make his contract?

South could establish a club winner in dummy, but how could he

There was only one possibility, and South took it. After vinning the high spade, he played a leart to his ace, cashed the diamond king and played the club nine to dummy's king.

liast was trapped. He could not duck the club; that would give declarer his tenth trick. And when he won the club, he had no card of exit available to him. A diamond would be rutfed with dummy's remaining trump while a spade was discarded from the South hand; a club lead would also give declarer his tenth trick.

Obviously, this nice play would not have worked if East had been dealt two or more hearts. But it was the only way to make the contract,

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Now South was trapped. Even if

the trumps divided 3-3, he could

only hope that the long club and the

heart ace were not in the same

hand, If they were not, he'd go

clubs and a heart.

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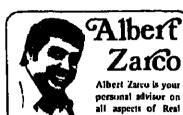
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MUSEUMS *TEL AVIV*

Beth Hatefutsoth

Nahum Goldmann Museum of the Jewish Diaspora

VISITING HOURS:

Sunday, Monday, Tuesday, Thursday from 10 am to 5 pm. Wednesday from 10 am to 9 pm. The Museum is closed on Fridays and Saturdays.

Children under 6 are not admitted.

Organized tours must be pre-arranged (Sun.—Thurs, from 9 am to 1 pm) Tel. (03) 425161

Permanent Exhibit

The main aspect of Jawish life and history in the Diaspora, presented through

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Exhibitions The Jews of South Africa

2. The Living Bridge — The meeting of the Volunteers from Eretz Israel with

Sunday, May 22 at 8.30 pm.
"Hebrew Writers and Yiddish Culture", a study evening in Yiddish and Hebrew (in cooperation with the World Council for Yiddish and Jewish Culture). With the participation of the following Hebrew writers: Aharon noderator: Yizhak Korn Tuesday, May 24 at 8 pm.

A special event for members of the Association of Friends of Bath Hatefut-A special result for the accession of the lifth anniversary of Beth Hatel Admission by invitation to members only.

Saturday, May 28 from 6 pm to 10 pm.

Jawish Cinematheque Screening of the film "Charlotte" Sunday, May 22 at 5 pm. Monday, May 23 at 8.30 pm.

Tuesday, May 24 at 5 pm. Thursday, May 26 at 8.30 pm. The film is in German with English subtitles. Admission Fees: IS 80 for members of Friends Association

IS 100 for non members. בנק לישתי bank leumi le-israel בנק לישתי

Exhibition on Tour

1. Jews in New York — Selection of photographs from the Bath Hatefutsoth exhibition "Behind the Golden Door" — Bait Zionel America. Jewish Sites in Lebanon - Hazor Haglilit.

Synagogues in 19th Century Germany — Sominer Oranim.
 The Jews of San's — Public Library, Godera (from May 24).

cooperation with Markaz Hohasbard and courtesy of INISRAEL DISCOUNT BANK 1

Both Hetafutsoth is located on the campus of Tel Aviv University (gate 2), Klausner Street, Ramet Aviv, tel. 03-425161. Buss: 13, 24, 25, 27, 45, 49, 74, 274, 572.

Dusty answers

TELEREVIEW / Philip Gillon

Incidentally, one of the oddities I

exist. Since he is the only man who

ever knew what the real objectives

of Operation Peace for Galilee

were, we must attach great weight

to his view. But didn't he notice this

aspect of Lebanon way back in June

and September? I remember that

Chaim Herzog wrote an article in

the very early days, spelling out in

simple words what the political and

military set-up was in Lebanon. All

this may be water spilled under the

dam, but we should punish those

who spilled it. The opposition stand

- or, rather, lack of stand - made

such a punishment virtually impos-

sible. It may be, of course, that the

whole thing was an academic exer-

cise, because of the veto the Syrians

may impose. But we, who deplore

the follies of this government, were

hoping to get leadership and in-

spiration from its official critics. We

ties in this our life!"

dusty answers.



saw on TV was Cabinet Minister diet the plaintiff was right. Ariel Sharon explaining why he was The rabbi's wife, who was opposed to the agreement. He said naturally supervising him at work, that if Lebanon had been a real said, "You're crazy, you haven't united political entity with a strong heard the defendant yet." "You're right," said the sage. central government capable of abiding by its obligations under the "Let's hear the defendant." After agreement, it would have been all

hearing the defendant, the rabbi declared, "The defendant's right." "You're meshugga," said his wife, They can't both be right."

till's case, and pronounced his ver-

I ROM A TELEVISION watcher's

viewpoint, the greatest mystery of

the year has been the attitude of the

opposition during the Knesset

debate about the agreement on

"You're right too," he ruled. In trying to determine the opposiion's attitude to the agreement, I felt that, unlike the rabbi, they were saying that every side of the agreement was wrong. Theoretically and logically, this compromise, I suppose, is possible, but it hardly provides guidance for baffled ricwers.

Peres may turn around and say oftily that television onlookers are by definition only armchair critics. remote from the heat and dust of the political action, unaware of the compromises that are forced on the leader of a multi-tongued party. But he should remember that those viewers are also voters. Long ere this he might have got widespread support for a clarion cry of "Let's throw the rascals out!" if the voters had been convinced that a strong alternative government was available. Even though Messrs. Begin, Sharon, Shamir and Aridor have led us into military. diplomatic, social and economic quagmires as black as midnight, they have done so with every indication of strength and of knowing

what they are doing. RIGHTLY or wrongly, I have a Voters, especially Israeli voters, feeling that at least the people in like strong leaders who tell them in Television House are beginning to simple terms what it is all about, and seem to radiate self-confidence. suspect that this is a Hebrew speak-Already over the Kahan Commising country in which people want locally made works of the imaginasion report. Labour let the governtion. We had the sitcom serial, Near ment off the hook, perhaps because the astute Premier sold them the Ones and Dear Ones; recently there bait of a possible national governwas that satire, The Man Who Param Pam Pam, this week we got a ment, which they swallowed with drama, The Table. At this rate, the hook. Putting together the various snip-Hebraists will be able to enjoy their

pets of speeches that we heard, I programmes without resort to subthink that the opposition could quite clearly have supported the agreement, any agreement, word I would select to describe my the non-tender mercies of the docreaction to The Table; it was very however bad, on the ground that it might get us the hell out of good, but hardly enjoyable. In fact, Lebanon, might free us from bearit was more suitable for Heroes and ing the "white man's burden" of Martyrs' Day than for the festive maintaining peace between Chrisweek of Shavuot. Nevertheless, tian and Druse, might save our men even if it was unsuitable for the from almost daily losses, might stop season, it was worth seeing, the waste of what little treasure we I have one major criticism: it have left in Israel. Then, having supported any agreement to get us out of the mess the government made,

would have been much improved by being cut from 80 minutes to 55. Much of it was repetitious and superlative, after the very simple vote of no confidence in the govern- point had been made clear. This was ment for leading into a nightmare. that the brutal prosecutor and his that produced nothing but a bitter soft-spoken assistant were detercost in blood, toll, tears and sweat, mined to exculpate the Nazi murderer, who had been arrested

for an atrocity committed in a Polish village 40 years carlier.

The film opened with a brilliant scene that served as a keynote for what was to come. The murderer is brought to his cell by a guard, who tells him, with great courtesy, that he should call if he needs anything, and assures him that he will not be right. But such a Lebanon did not

there long. This remarkable beginning was reminiscent of the start of Hamlet, in which Fernando the sentry says to the man taking over from him: "For this relief, much thanks; 'Tis bitter cold, and I am sick at heart." Why he is sick at heart, we are not told, but his remark is a clutch at the heart, a foreboding of what is to

So too here we were given a premonition that the Nazi would not suffer for his crimes. Then we cut to the prosecutor, very well acted by Yossi Graber. His interrogation of the three old witnesses. allegedly intended to find out the truth before launching a trial, but obviously really aiming at smashing them so as exculpate the fiend, was very well done, but it was so long and repetitive that it became boring. And a film like this must maintain tension. He could have got his effects in far less time.

Peres and his friends -- his Despite my reservation about the enemies too, for that matter — should length, I congratulate script-writer nonder the wise words of George Yigal Mashiah, producer Dana Mercdith: "Ah, what a dusty answer Cogan, director Anton Salah and all gets the soul, when hot for certainthe actors on a very original and Of one thing I am certain; the convincing drama. road to power is not paved with

THE INSPIRATION for a sidesplitting Wayne and Shuster also came from Hamet. Columbo (alias Wayne) sets out to track down a killer or killers with an aversion to actors of the Danish prince. But "track down" is not the mot juste for Columbo in action or non-action: he knows from the beginning who the villains are, he is only allowing a few more murders to take place hefore bringing them to book.

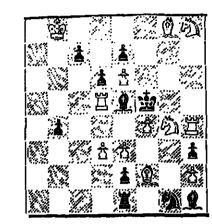
A delightful new series is enriching our Thursday nights, Dr. Jonathan Miller's thoughtful and sardonic essays on the human body Not that "enjoy" is quite the in health and in sickness, subject to tors. He has a marvellous trick of quirking his nose when referring to our intestines and other not normally amusing subjects, it is a very entertaining series, and, to add to our feeling of self-satisfaction,

educational as well. Add to these goodies Lady L. Topkapi, The Letter and Israel Television going into a full blaze of colour, like a peacock in the spring, and I would say that we had an ex-

cellent Shavuot week.
Sports lovers should watch Jordan Channel Three on Saturday afternoon to see if they give us the cup final at Wembley.

CHESS Eliahu Shahaf

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White mates in three (12-11) SOLUTIONS. Problem No. 3119 (Zackman). I.Qh6! Kc5 2.Qe6 Kd4 3.Oe3 Kd5 4.Ob6!

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(9th and final game)
1.c4 c5 2.Nc3 Nf6 3.Nf3 Nc6 4.d4 cd4 5.Nd4 e6 6.Ndb5 d5 7.Bf4 e5 8.cd5 ef4 9.dc 6 bc6 10.Qd8 Kd8 11.Nd4! Kc7 12.g3! Bc5 13.Re1! fg3 14.hg3 Ba6 15.Nc6!! Bb7 (15. —

18.Kg1! Bc6 19.Bg2 Rac8 20.Rh4 f5 21.g4 f4 22.Rc6! Kc6 23.Nc3 Kc5 24. Bc4 Kd4 25. Bf3 Rb8 26. Na4 Rb4 27.Rh5! Rd8 28.b3 h6 29.Rf5 g5 30.KIZ Rd6 31.Rf7 Ke5 32.Ra7 Rd2 33.Nc5 Rbd4 34.Ra6 Rd6 35.Ra5. Black resigns.

NETANYA 1983 M. QUINTEROS M. PAVLOV 1.Nf3 Nf6 2.g3 g6 3.Bg2 Bg7 4.c4 0-0 5.0-0 d6 6.d4 c6 7.Nc3 Qa5 8.h3 Be6 9.d5! cd5 10.Nd4 Bd7 11.cd5 Rc8 12.e3 Be8 13.a3 Nbd7 14.b4 Qa6 15.Bb2 Ne5 16.Ra2 Rc7 17.Qb1 Rac8 18.Rc1 Qb6 19.Bf1 Nc4 20.Bal Bh6 21.Qd3 Ne5 22.Qd1 Ne4 23.Rac2 Ng3 24.Bb5 Bb5 25.Ncb5 Rc2 26.Rc2 Rf8 27.fg3 a6 28.Nc7 Be3 29.Kg2 Rc8 30.Nce61 Rc2 31. Qc2 fe6 32.Qc8 Kf7 33.Ne6 Bh6 34.

Qh8 g5 35,Qh7 Ke8 36,Bd4. Black

S. KAGAN L. GUTMAN 1.e4 c5 2.Nf3 Nc6 3.d4 cd4 4.Nd4 Nf6 5.Nc3 e5 6.Ndb5 d6 7.Nd5 Nd5 8.ed5 Nb5 9.c4 a6 10.Nc3 Be7 11.Be2 0-0 12.0-0 Nd7 13.Be3 f5 14.f3 g5 15.b4 e4 16.fe4 f4 17.Bd4 Bf6 18.c5 Bd4 19.Qd4 Ne5 20.cd6 Qf6 21.Kh1 Bd7 22.b5 Rae8 23.ba6 ba6 24.Rab1 Oh6 25.Qd2 Rf6 26.Rb7 g4 27.Rd7 g3 28.h3 Nd7

1983 COMMONWEALTH **CHAMPIONSHIPS**

IM IAN ROGERS of Australia was declared the winner, in a tiebreak, over fellow Australian G. Hjorth in the 1983 Commonwealth Championship, held in Melbourne, Rogers and Hiorth scored 714-3116 to lead the 20-man field that featured representatives from England, Australia, Hong Kong, New Zealand, Singapore, Jamaica, Guyana and Fiji, Just behind the leaders and tying for third, were GM Raymond Keene of England, and Australian IM Darryl Johansen, both scoring 7-4.

M. CHANDLER D. JOHANSEN

1.e4 c5 2.Nf3 Nc6 3.d4 cd4 4.Nd4 86 5.c4 e5 6.Nf5 d6!? 7.Nc3 86 8.Ne3 Bg7 9.g3 Nge7 10.Bg2 0-0 11.0-0 Rb8 12.f4 ef4 13.gf4 f5 14.ef5 Bi5 15.Ned5 Nd5 16.Bd5 Kh8 17.Be3 Re8 18.Bf2 Nb4 19.Qd2 Qf6 20.Ba7 Rbc8 21.Rf2 Nd3 22.Rf3 b6 23.Bb6 Rb8 24.Rd3 Bd3 25.Ba7 Rb4 26.a3 Rb3 27.Rd1 Qh4! 28.Qd3 Rb2 29.Bg2 Rei 30.Rei Qel 31.Bf1 Qc3 32.Qd6 Qd2 33.Qd2 Rd2 34.e5 Bd4 35,Kh1 Ra2 36,Bc4 Rc2 37,Ba6 Bc5 38.Bb8 Ba3 39.Be5 Kg8 40.Bd3 29.Bg4 Rd6 30.Bd7 Rd7 31.Rf4 Rf8 Rd2 41.Be4 Bd6 42.Bd6 Rd6 43.Kg2 32.Rf8 Qf8 33.Ne2 Qf2 34.Qc31 Rg7 Rd2 44.Kg3 Re2 45.Bb1 Kg7 46.h4 35.Ng1 h6 36.d6 Kh7 37.e5 Rb7 38. Re3. White resigns.

M. CVITAN S. GLIGORIC 1.d4 Nf6 2.c4 c5 3.d5 e6 4.Nc3

ed5 5.cd5 d6 6.Nf3 g6 7.Bf4 a6 8.a4 Bg7 9.e4 Bg4 10.Be2 0-0 11.0-0 Bf3 12.Bf3 Re8 13.Re11 Qc7 14.e51 de5 15.d6 Qb6 16.a5! Qb4 17.Ra4 Qb2 18.Bd2! c4 19.Rc4 Nc6 20.Bc6 bc6 21.Re6 Qa3 22,Qa4! Qa4 23.Na4 B/8! 24.Nb6 Rad8 25.Bb4 Re6 26.Rd1 h5 27.Kf1 Kg7 28.Ke2 g5 29.Ne4 Ru8 30.Re7 Kg6 31.Ba3 Ne4 32.Rd3 Rd8 33.d71 Ba3 34.Ru3 Nd6 35.Nb6! Nb5 36.Rc8. Black resigns,

QUINTEROS TRIUMPHS

for after 36. - Rd7 37.Nd7 Na3

38.Nf8, wins easily.

IGM MIGUEL QUINTEROS of Argentina won the Netanya grandmasters' tournament with a 6-9 score. Runner-up in the event was 1M Shimon Kagan of Israel with 5½ points. Tied for third were Ya'acov Murey and Lev Gutman with 5 points each. They were followed by Alon Grinfeld, 41/2; M. Pavlov, Victor Ciocaltea (both Rumania) and Eliahu Shwidler, 4 each; Vladimir Liberzon and Ludek Pachman (West Germany), 3½ points each.

The women's tournament was won by Rumania's Terescenco-Nutu with a 7-9 score. West Germany's Gizela Fischdick was second with 6 points, followed by Ilana Glaz (Israel), M. Pogorevici (Rumania) and N. Tagnon (France), 5 points each; B. Borisova

Ke6 16.Na4 Nd7 17.Nc5 Nc5 Qd3 Kg7 39.d7 Rb2 40.Qe4. Black YUGOSLAV CHAMPIONSHIP (Sweden), 4½; D. Leny (U.S.) and (B.Rh5) 16.Na4 Bf2 17.Kf2 Ne41 resigns. YUGOSLAV CHAMPIONSHIP (Sweden), 4½; D. Leny (U.S.) and S. GLIGORIC M. CVITAN C. Bruinenberg (Holland), 4 each; C. Bruinenberg (Holland), 4 each; S. Groves (England), 3; and Miriam Heichal (Israel), 11/2 points.

Some 166 players took part in the various tournaments of the traditional festival, which was held this year within the framework of the 12th Hapoel Games.

NEW YORK OPEN 1983 FOUR PLAYERS tied for first: IM Zlotnikov, IM Dlugy, lm Gurevich, and IM Ginsburg. The event was anything but easy for Dmitry Gurevich, who was rewarded with 2.5 Grand Prix points for his hair-

HOFFMAN GUREVICH 1.d4 Nf6 2.c4 c5 3.d5 e5 4.Nc3 d6 5.e4 Be7 6.g3 h5 7.h4! Na6 8.Bh3 Ng4 9.f3 Nh6 10.Kf2 Nc7 11.Kg2 a6 12.a4 Rb8 13.Qb3 b6 14.Bc8 Qc8 15.Nh3 f6 16.Qc2 Nf7 17.Be3 g6 18.Rub1 a5 19.Kf2 f5? 20.Ke2 Na6 21.Rbf1 Rb7 22.Kd1 Bf8 23.Kc1 Bh6 24, Bh6 Rh6 25, Kb1 Re7 26.Ng5 Ng5 27.hg5 Rh-h7 28.ef5 Nh4 29.Ne4 Kd8 30.Qe2 Qf5 31.g4 Qd7 32.Nf6 Qa4 33.Nh7 b5 34.Rd1 Oa2 25.Kcl be4 36.Kd2 Ob2 37.Kel Oc3 38.Kt2 Nd3 39.Kg3 Rh7 40 Rb1 Kc7 41.gh5 gh5 42.Qe4 Rg7 43.Kh4 Ni4 44.Rh2 Ng6 45.Kg3 h4 46.Kg4 Ni8 47.Rhb2 Nd7 48.Kh5 Qd3 49.g6! h3 50.Kh6! Rg8 51.Rb7 Kc8

52.Qg4 Rh8 53.Kg7 Rd8 54.Rb8.

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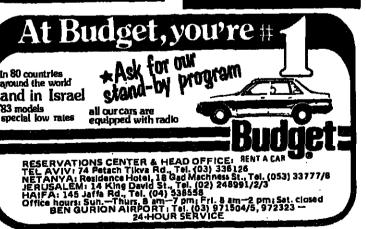
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FRIDAY, MAY 20, 1983 Markey Andrews

THE JERUSALEM POST MAGAZINE The grown of the first of the f

THE JERUSALEM POST MAGAZINE

not to mention cash,

the opposition should have moved a

FRIDAY, MAY 20, 1983

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ART GUIDE

Notices in this feature are charged at 15155.20 per line including VAT; insertion every Friday costs IS465.70 including VAT, per line.

Israel Museum, Exhibitions: Oil Lamp section Permanent coffeetion of Judaica, Art and Archaeology; 52 Months to Job one, Rezale Portables: Letterheads by Pentagram; Primitive Art from Museum collection: How to Look at a Painting, James Tur-rell. Two Spaces, Special Exhibits. Byzantine Charch mosaic, 5th cent., Israel Museum Awards 1983; Tenth Anniversary of Jan Mittehell Gift: Johannes Brobins in Photographs; Capernaum com hoard; Sefer Maaseh Tuvisah: Japanese Munature Sculpfortress (Rockefeller Museum): Wonderful world of Paper (Paley Centre, Best to

Rocketeller Miseum), Permanent Lyhibit:

Venetian Operatic Caricultures, Galerie Vision Nouvelle, Khutzot Havotzer. Y.S. Hannache, Original prints by inter-national artists, 1et. 02-819864, 280031.

Farmelli and Albertini sing Vivaldi, 18th cent.

Jerusalem City Museum — Luwer of David — The unadet, Onen daily 8,30 a.m.-4,30 p.m. Multi-screen show (Eng.) Sun.-Thur. 11 00 a.m.: 1.00, 3 00 p.m. Nightly (except lifeday and Holiday) in French. 7.30 p.m. German, 3.45 p.m. English: 9.00 p.m. Perma nent Falabits. Ethnographic Dolls "Jerusalen

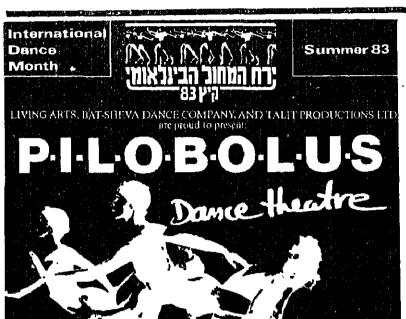
Yemin Moshe Windmill Permanent Exhibit on the and work of Mr Moses Monteflore, Sun-Thur, 9 a.m.-4 p.m., Fri., 9 a.m.-1 p.m. Admis-

the Tourjemen Post, Permanent Exhibits on Jerusalem Divided and Reunited in restored former military outpost. Sun.-Thur. 9 a.m.-3 n.m. (1 Hat Handassa St.)

John Vishus Court Aluseum. The life of the Jewish community in the Old City, mid-19th century-World War H. 6 Reh. Or Hahaim, lewish Quarter Old City, Sun.-Thur., 9 a.m.-

Sir Isuac and Lady Edith Wollson Museum at Helchal Shlomo; Permanent Exhibition of Induca, Diorama Room, History of Jewish People, Special Shavuot Exhibit, Sun, Thur, 9 a.m.-1 p.m., 1 m., 9 a.m.-12 noon, 1el, 635212.

Lel Axis Museum, Exhibitions; A.P. Penek, by edition to the Holy Land Helmar Lerski, Photography 1910-1947; Gabi Klasmer, David Reely, Landscapes 1983; 11 Sculptures and Friptych, Igael Tumarkin, Impressionism and Impressionism, 20th Cent. Art; Israeli Art. New Acquisitions 1982-1983. Visiting Hours: No. 10-2, 7-10; Sun.-Thur. 10-10, Lr. closed Helena Rubinstein Payillon: Sat. 10-2



All performances are at 9 p.m. except where indicated.

Saturday, May 28. Kibbutz Givet Haim Me'uhad: Sunday, May 29. Tel Aviv. Mann Auditorium: Monday, May 30. Tel Aviv, Mann Auditorium: Tuesday, May 31. Haifs Auditorium: Wednesday, June 1, Haifs Auditorium: Thursday, June 2, Kibbutz Ayelet Hashahar: Saturday, June 4, Jerusalem Theatre: Sunday, June 5, Jerusalem Theatre: 4.30/9 15 p.m.; Monday, June 6, Tel Aviv, Mann Auditorium: Tuesday,

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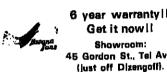
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MUCH OF THE response evoked by the First Congress of Inquiries into the Origin of Life and Evolution last month at the Hebrew University was muddled and controversial, while some was even ignorant and arrogant.

It was surprising and sad to hear Knesset members who have no science background whatsoever dispute the scientific validity of the

The doctrine of evolution is an ideological cornerstone for some people. They react adversely to, and tend to discredit in all ways possible, those who dure to question its scientific validity.

There is clearly a need to present the essence of the dispute. First, some basic definitions.

☐ A distinction must be made between recent theories of evolution and the doctrine of evolution originating from ancient Indian and Greek philosophers. The doctrine of evolution sees the entire universe and life in all its manifestations as the product of spontaneous development.

The various modern evolutionary theories try to give scientific explanations to processes of inorganic or organic evolution. The first cosmological theories trying to explain the origin and evolutionary process of the solar system, for instance, were proposed by Descurtes, Kant and Laplace. The best-known theory explaining the evolution of life was suggested about 120 years ago by Charles Darwin,

Darwin's theory has been modified several times. About 40 years ago, an updated version containing ideas proposed by genetics research and population biology became dominant. It was called Modern Synthesis by Julian Huxley. one of its formulators.

The first assumption of Darwinian theory is the gradual accumulation of changes in living organisms. Its second basic assumption is that the direction of evolutionary change is determined by natural selection or by the survival of variants best fitted to their environments. This mechanism is supposed to produce changes within a population as well as to cause changes above the species level, the latter being the origin of new species.

Since its very beginning, Darwin's theory had a problem: the fossil record does not show a smooth transition from old species to new ones. Darwin himself argued that the fossil record was imperfect. Today, after a century of enormous effort invested in excavations, the species have still not been found.

As a result, a new theory of evolution has evolved during the last 10-15 years, Called Punctuated Eullibrium, its main formulators are Stephen Jay Gould and Nils Eldredge. This new theory suggests that in large populations species are extremely stable, while in small paleontological time scale. This instant speciation" is supposed to account for the absence of "missing links" in the fossil record.

the scientific method consists of: ex-

further experiments and obserrations; revision of theory.

made in evolutionary theory, however, is unjustifiable.

Evolution and

the specious

Darwinism cannot be described as a testable scientific theory, writes Herman

Branover, an organizer of the congress on 'Origin of Life and Evolution.'

measurements. A theory can be disproved by the ailure of its predictions to fit the facts, but a theory can never be proved. Confirmed predictions make a theory plausible. This is the basis on which many theories are currently accepted and successfully used for further study and practical application in physics, chemistry, astronomy and other fields, although

paradigm, a theory should be based

on experiments or observations and

empirical laws. Theories have to be

tested by comparing their predic-

tions with further observation and

IN VIEW OF the above clarifications, let us now analyze the meaning and value of evolutionary theories in general, while not specifying any of them in particular. At first glance, it is clear that

they are not complete or final,

evolutionary theories differ essentially from other theories dealing with phenomena actually occurring in nature or being reproduced in laboratories at present. This applies both to theories of a very general character, like the theory of light or the theory of chemical reactions, and to theories about specific phenomena like sunspots or missing links" between stable geomagnetic fields. Unlike these two types, evolutionary theory deals with the reconstruction of the past. For obvious reasons, this is a phenomenon that we cannot directobserve or test. We can only speculate about one or another process which might have led to the currently observed situation.

One does not have to be a scientist or a philosopher of science to populations, exposed to special en-vironmental conditions, genetic between a theory of evolution and macromutations cause new species say, a theory of the mechanical ear so quickly that the change strength of construction materials can be called "instant" in the tested in laboratories and verified in which are unknown. Moreover, in plausibility does not mean much. millions of machines and buildings.

Moreover, any theory of evolution is inevitably based on ex- trapolation is made are wrong. For been produced, witnesses have trapolating empirical relationships The second basic definition to be established during the last century clarified is the general term or so backwards over hypothetical Theory." It is generally agreed that periods in the past projected to be dent on proof and evidence than millions and billions of times greater remained constant over thousands dent on proof and evidence than eriments or observation; empirical than the period of actual observalaws; theory; prediction; test by tions. Any extension of an exof measurement is dangerously According to this simplified imprecise. Extrapolation of the kind

Despite its inadmissibility, suppose we were to extrapolate

backwards currently valid empirical relationships. The reconstruction of a process leading to the presently observed situation would be possible, however, only if the initial starting conditions were known. This problem is most apparent when we consider the Big Bang Theory of the origin of the universe. According to this theory, the initial point on the time axis when time itself, space and the laws of nature came into existence is an essentially ingular point. Hence, it is basically incomprehensible. Finally, extrapolation of any kind is based on

strict determinism. And deter-

minism is disputable from the point

of view of modern physics. Focusing on the theory of evolution of species, we see this problem in un even more actual dimension. No matter how much our imaginations may be attracted by the similarity of various species to one another; by the possibility of ranking all the species on a ladder ascending from simple and primitive to complex and developed; by the fascinating fact that the human embryo passes through developmental stages resembling lower organisms; by the existence of rudimentary organs in different species; and by the fossil record (incomplete though it may be) - there is an infinite distance to bridge if we wish to construe these speculations into a truly scientific

theory of evolution. Like all other theories of evolution, the Darwinian and post-Darwinian theories are based on that led to the crime and pointing at reconstruction by extrapolating a suspect. But every reader of such processes the initial conditions of stories knows that superficial some cases there is evidence that Indeed, the court will not convict a the assumptions on which this ex- suspect until objective proof has instance, the Carbon-14 dating of testified, or, in many cases, the fossils uses, among others, the as- suspect himself has confessed. sumption that the concentration of Although scientists have to be no remained constant over thousands dent on proof and evidence than of years. However, direct measure- judges and lawyers, some people ments show that this is not true for consider themselves scientists even the last 100 years.

All this shows that there is no way this principle. of verifying rationally and objecare not clearly and unequivocally categorized as speculation? Why has evolutionary doctrine taken such hold of the modern mind that it has become a subject of faith and is considered "common sense?"

aspects of evolutionary arguments

One answer is that it has become ingrained in the dominant ideology "secular humanism" in Western liberal society, while in communist countries it is one of the fundamentals of Marxist-Leninist ideology. In the Soviet Union any scientific conclusion that conflicts in any way with evolutionary doctrine is rejected as "anti-Marxist."

THE ORGANIZERS of the Jerusalem congress on the origin of life were motivated by two factors: ☐ The desire to create a forum for physicists, chemists and sejentists of other fields whose work is based on objective proof to talk with evolutionists whose theories are based on speculation and blind faith in the doctrine of evolution, Faith is a good thing, but not in science.

☐ The need to provide an objective alternative to the dogmatic presentation of evolution as absolute truth in our schools. Our high-school students are not given the slightest hint that evolutionary "theory" lacks proofs, that it is impossible according to probability calculations, and that methodologically it is not proper science.

Don't we want to develop critical thinking in our youngsters? Shouldn't we introduce elementary knowledge of the philosophy of science in the classroom and explain that science is based on objeclive proofs and tests, not on sneculation or irrational ideology? Shouldn't this distinction be made clear also to people working in newspapers, radio and TV?

within structural genes - is impos-Our children should be taught that from the point of view of real ☐ There has never been an actual science there is no shame in saving observation of one species "we don't know." Incidentally, in descending from another (despite teaching astronomy (a subject numerous experiments with various aught less in Israeli schools than types of bacteria, Drosophila and biology), cosmological theories are other rapidly reproducing usually presented as they ought to be, i.e. as possible ways of specula-☐ Even the longest of assumed

geologic periods does not allow The Jerusalem congress did not enough time for a single new species achieve its goals completely. One cannot measure its degree of The probability that the simplest progress. However, it was the first living organisms originated from inofficial meeting in Israel of people organic substance is practically who believe in evolution with those zero, even when the maximum age who disagree with mixing science

ever suggested for the universe is with speculation and ideology. used in the calculations. The congress attracted a number in the words of Karl Popper, the of this country's most distinguished well-known philosopher of science. minds working in physics, chemistry, biology, genetics, "Darwinism is not a testable scientific theory, but a metaphysical mathematics and other fields. The research programme." discussion should be continued. But

although they do not understand

Why is it that the speculative

tively any reconstruction of the past

going beyond actually recorded

data. This is enough to conclude

that we cannot know scientifically

whether or not evolution in general

process actually occurred.

sible because:

to develop.

or any supposed evolutionary

But the situation is even worse. It

turns out that the basic process as-

sumed in neo-Darwinian evolution

- i.e. the appearance of new

species as a result of mutations

ideological attacks of the kind men-ATTEMPTING to reconstruct the tioned at the beginning of this artiorigin of species upon the basis of cle can never help find the truth. insufficient evidence can be com-When a physicist suggests a pared to a detective story. Suppose theory in his special field, he has to a murder is committed. After the fulfil all the accepted conditions of police collect all the information scientific methodology before the they can find, a detective quickly theory can be acknowledged or accented. At the same time, when he puts together a most convincing theory, reconstructing all the events points out that, in another field which also pretends to be scientific. the term theory is applied to pure speculation based on assuming a process of zero probability, his motives are questioned. There is nothing new in the fact that logical arguments are

meaningless if ideological constraints prevent people from making a realistic evaluation.

The author, professor of mechanical engineering at Ben-Gurion University, is chairman of Shamir, the Organization of Jewish Religious Professionals from the Soviet Union and Eastern Europe

The Israel Museum: dead or alive?

ONE OF my colleagues — a man I museum going; and they take away very much respect — tore a strip off from the Israel Museum some of the Yediot Abarenet: and not without some justification. He pointed out that the Museum marked its 18th birthday (18 is "hai" or life in is a complex of a large number of Hebrew) with an accent on trivia; inuseums and collections devoted and as far as contemporary art was to different manifestations of concerned, he wrote, the Museum past cultures, chiefly our own. showed no hal; it seemed rather to Keeping this complex alive is a her-

His column was heavy with irony: dedication of a new neket office improving and adding to the discomplete with bank; and the exhibi- plays on a highly scientific busis; tion of venetian operatic caricatures and all this in the face of everas the only art show opened during declining official financial support. the celebrations; he also made some remarks about all the tourist buses.

Well, the Museum badly needed

THE CURRENT exhibition of

kinetic sculptures by Zahara Schotz

is a remarkable example of filial

continuity — and contrast. Her father was Prof. Boris Schatz,

founder of the Bezalel School and

Museum; he is the hero of the mam-

moth year-long exhibition devoted

to the "Old Bezalel" and its

teachers, now at the Israel Museum.

Zahara and her late brother Bezalel

(Lilik) Schatz were both brought up

in the Bezalei's classrooms; in the

early Fifties bein returned here from

a sojourn in the U.S., where their

father had die I two decades carlier.

Then Zahara returned to the U.S. to

marry; and worked there for over 15

years. Widowed, she returned here

in 1976. This is her first show since.

d'siecle romantic and, in later life, a

Jewish romantic and ideologist, His

sculptures were not only realist, but

propagandistic. All isms, even

impressionism, were banned from

his school. His daughter, as young-

in-heart as ever, makes sculptures

that are the very antithesis of her

father's work: twirling abstract cal-

ligraphic linea shapes that carry no

message except the celebration of

Schatz shares a single length

of aluminium or brass tubing

that sits and moves upon a point of

on the top of vertical plinths of

wood or meta: the upper surface of

which is gently concave, preventing

the sculpture from slipping off and

as it twirls upon itself, writing its

various compositions in enclosed or

unfolding space. A mere touch of a

linger or a strong breath of air is suf-

ficient to keep one of these finely

balanced sculptures moving for 15

minutes. Some stand head high,

others are tiny table-top works.

gilded like jewels. Some are

balanced by a circular or tubular

counterweight affixed to the metal

tube at a critical point. This solid

object also provides an often satisfy-

alance. These shake, jiggle or glide

their ever changing forms.

Father Boris Schatz was a fin-

Meir Ronnen

A moveable feast

the Israel Museum in last Friday's New positive impressions of this dif-

The Israel Museum is, of course, much more than an art museum; it cutaean task and so far the administration has succeeded not only he noted the lantare of last week's in doing so, but in constantly

Last week's International Council meetings at the Museum, were, as usual, primarily fund-raising affairs, that new entrance; so do the thou- with ceremonies designed to honour sands of visitors, who, unlike my patrons who had helped, among colleague, have had to queue up out- other things, to establish new galside for some considerable time leries or renovate the old ones, like before they could be admitted. I'm the pavilion dealing with the presure many of them, particularly the history of this part of the world. The tourists, will also find that bank patrons were treated to a major useful. The tourists themselves are Jewish art show; the massive review enormously useful too; they help of the works of the Old Bezalel and have little raw material with which keep both this country and the its teachers. Earlier sources of to work, I think it most creditable

ing visual counterweight to the cal-

ligraphic line, a sort of com-

positional full-stop or semi-colon.

Outdoors in the garden, Schatz

shows mobiles and stabiles, one of

the former springing vibrantly from

the wall; but these works, with their

large obtrusive black

counterweights, lack the easy

elegance and convincing line of the

between the work of the late Alex-

ander Calder and that of kinetic

sculptor José de Rivera, who

makes marvellously finished and ex-

tremely beautiful stainless steel tub-

ing sculptures that also sit and turn

on a fixed point. But the latter's

movement depends on a small

electric motor (hidden in the plinth)

and they move in one plane only.

Schatz has come up with a simpler

device that widons the possibilities

of movement.

Schatz's sculptures lie somewhere

more austere balance pieces.

Jewish art were traced in the wonderful selection of ancient oil lamps in the Warschaw Gallery.

My colleague also failed to note that the Israel Museum's tangible support for Israelis was evidenced hast week with the presentation of no fewer than eight Israel Museum awards for contemporary Israeli achievements in the fields of art, archeology, photography, product design and art literature. In the past, the Museum has been

pilloried in the Hebrew press for featuring show after show of avant garde art, both from Israel and abroad; these shows were chiefly the work of Curator Yona Fischer. now kicked upstairs in the role of Adviser (and Editor of publications like the Museum's handsome and scholarly Journal). Since those heady and occasionally controversial days, contemporary art, both here and elsewhere, has ground to a virtual stop, so that the curators

that one of the lew innovative own purpose. events in art today, the work of America's James Turrell, can currently be experienced at the Israel Museum (the race to capture the only other notable art experience. the new German Expressionism,

was won by the Tel Aviv Museum). Further, the Israel Museum is so short of operating funds that curators are forced to spend more time looking for patrons than they can afford to spend on research. Each curator is required to drum up funds not only for his shows and catalogues, but in some cases even for his or her salary.

Nevertheless, there have been some questionable curatorial decisions of late. The first was to mount the current "Portables" show, a gimmicky filler of no real didactic value comprised of disparate items of stock. The second was to accept the Ford Sierra design display, which is little more than PR hype. despite its origin in the Victoria and Albert. The third was the form of the "How To Look At A Picture" display at the Youth Wing, a visual monstrosity that defeated its very

But most regrettable of all was the removal, just before the International Council convened, of the beautiful and informative exhibition of hand-made 18th century haggador (for which a remarkably handsome catalogue-cum-book has just appeared), to make way for a mere curiosity; a loan show of third-rate 18th century Venetian operation carrentures. The move may have been made to butter-up a potential giver, but the timing was, from every point of view, execrable.

The Museum, things being what they are, may often play the role of Caesar's wife. But like Caesar's wife, it must remain above suspicion. Its record in the recent past has been so good that it has often appeared to he doing too much. But it may be hetter to do nothing for a period rather than slip even a little down the greasy pole. The Museum must resist gimmickry and continue to concentrate on the things it does well. It must also find a way to ginger up curators who need to get their second wind, curators who will settle for nothing but the best. D

Ephraim Harris

REGINA HEIM (Zurich) has Jonated metal sculpture to Haifa tion. She is undoubtedly a sculptress of talent but, in order to appreciate diverse in sizes, styles, subjects etc., beforehand (and will probably have to be in the future, for reasons of space).

Those out of the way, her black from the stationary temptresses to

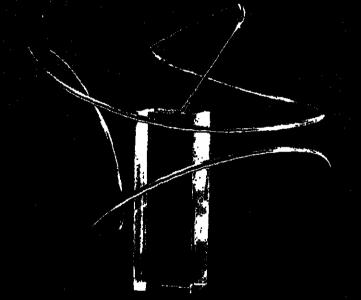
Heim gift to Haifa

University's permanent art collecher competence and since the gift is it should have been pruned

There are abstract wall reliefs composed of .il interwoven pest being the metal strips. horizontals. Ne 💎 🚎 beaten melal 'Apocalypse'' . ins harely indicated signs of figuration which, in the free-standing sculpture, develops into first class work after pruning of a variety of nendemic and pseudo-classical damsels and objects too minute for study, all enclosed in show-cases.

realist head evidently done from actual sitters, demonstrate considerable skill. On the other hand, "Hassid" seems based on a concept. There are also two pieces in polished brass, both conveying the iden of flight, "Bird Prophet," and, still better and certainly more original, the several-headed "Song of Sirens" because the Might metaphorical, the song going out their victim.

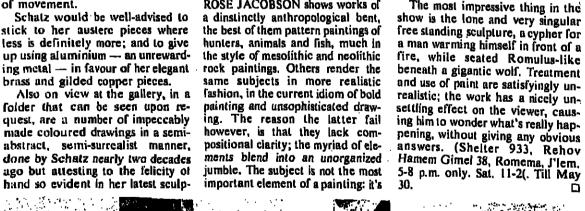
Then we arrive at the mediumsized, dignified monumentality the strongly rounded "Archangel", obviously founded on a concept like the two magnificent statues constructed in separate black iron plates, "The Shomer" taller than her usual proportions and thereby emanating a trustworthy steadfastness; and "The Old King," square shaped because seated, and fashioned into a sort of neo-realism. (Haifa University, Main Building, lower (loor toyer). FRIDAY, MAY 20, 1981



Zahara Schatz: metal sculpture, 1983 (Debel Gallery, Ein Karem). tures. (Debel Gallery, Ein Karem). the logic of form and colour that

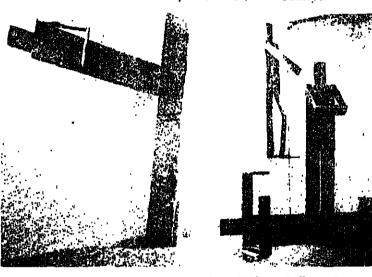
Schalz would be well-advised to stick to her austere pieces where less is definitely more; and to give up using aluminium - an unreward- the style of mesolithic and neolithic ing metal - in favour of her elegant rock paintings. Others render the brass and gilded copper pieces. Also on view at the gallery, in a folder that can be seen upon request, are a number of impeccably made coloured drawings in a semiabstract, semi-surrealist manner, done by Schatz nearly two decades ago but attesting to the felicity of

ROSE JACOBSON shows works of The most impressive thing in the show is the lone and very singular free standing sculpture, a cypher for a man warming himself in front of a fire, while seated Romulus-like beneath a gigantic wolf. Treatment and use of paint are satisfyingly unrealistic; the work has a nicely unsettling effect on the viewer, causing. The reason the latter fail ing him to wonder what's really happening, without giving any obvious answers. (Shelter 933, Rehov Hamem Gimel 38, Romema, J'lem,





Audrey Bergner: "Images of the Negev", oil on various canvases, the first mural to be installed at the Hebrew University's Faculty of the Humanities on Mount Scopus:



Yoram Afek: sculptural installation, 1983 (Kibbutz Gallery, T.A.).

among assorted props. Afek's flat- lived in London for the past several tened figures are animated in a programmed way, yet arranged in a compositional or logical manner. The calculated, mechanical, pestures are matched by painterly surface treatment, a mixture of paint and encaustic-acrylic gels. Once past the sculptural impact, one begins to seek the larger meaning, but nothing of the sort materializes. (Kibbutz Art Gallery, 25 Dov Hoz, Tel Aviv), Till May 25.

limited installation from a score of like squared toy soldiers playing commercial photographer who has June 6.

years. His first Tel Aviv show of black-and-white "art" prints are staged allegories of the drama of life and death. Naked figures, ghouls and skeletons in the crypt are posed alongside female models, creating themes form the demi-monde, blending Dr. Caligari with Ingmar Bergman and Balthus. Ganor's sharp tonal contrasts, harsh grains, shifts of size and proportion and his deletion of middle greys create a startling effect, one that neatly suits the mysterious scenes. (Ascoli Galwooden figures that look very much ISRAELI-BORN Mike Ganor is a lery, 57 Frishman. Tel Aviv). Till

Art in the Theatre

Ephraim Harris

Getting

message

DALIA MEIRI has had several suc-

cessful exhibits in which she

systematically outlined a sculptural

'concept," both in single stone

forms and integrated environments.

It is difficult, however, for an artist

like Meiri, who has chosen to work

with limited materials and con-

solidated ideas, to replenish her

creative pattern. A further limita-

tion is the tight, sterile gallery space

as opposed to open, natural fields.

In what appears to be an act of

desparation, Meiri has created an

installation the major part of which

is a large "L"-shaped, enclosed horizontal shaft, constructed from

wire mesh and steel supports. At the

mouth of the shaft, she has placed a

wheelless cart brimming with chisel-

led stone. Meiri's familiar hewn

basalt volumes are placed at the

foot of the cart, having been wrap-

ped and draped in steel bands and

Meiri's work has not improved

laterally or in depth. The cohesiveness of her singular,

anthropological ideas pertaining to

community growth and primal in-

dustry once possessed a pulse of

their own. But Meiri's interest in

the "purity" of raw volume has

heen slowly eradicated and

redirected towards message art. The

current show, having entered that

channel, is a disappointment. Hav-

ing come up against a basalt wall,

she must come to grips with the pos-

sibility of turning around; and aban-

doning the thing she has done so

well for so long. (Julie M. Gallery, 7

YORAM AFEK has constructed a

Glikson, Tel Aviv). Till May 31.

welded jackets.

Gil Goldfine

the

STAGE DECOR in The Hebrew Theatre is the Spring Exhibition of Haifa University's Art Gallery, a show of posters, photographs, artists' sketches for costumes, scenery and maquettes of stage settings.

A cliche of the Hebrew Theatre is that power has always been symof which, the late Menahem Shemi, converted it into an association of ideas by means of a stylised decorative for Shaw's Devil's Disci-

chaste setting of lines and angles devoid of any austerity; by Luftglas to position the crowds in Jew Suss; and by Sharir, as almost the sole decor for a similar purpose in Peer

Oddly, the art of the last years of Tsarism and the early Soviet regime seems made for Israeli geometrical abstraction, a repository of theatrical Constructivism, as we find bolised by elevating the throne to it in Popova's design for a children's dominate the stage. It appeared in theatre. Actually, Constructivism is Habimah's Crown of David the artist as good a starting point as any for equating the Hebrew Theatre with the abstraction often partly concealed in general Israeli aesthetics.

It is not denied that realism is instance, sacrifice the play to his ple. Its most imaginative form nonexistent. The inaptly named own extreme style; elsewhere, characterises Act III of the original "Stanislavsky style" was first challed however, they become fanciful and Vachtangov Dybbuk where Altman lenged by the newly founded attractive e.g. in Brecht's Mr. Punhas placed the scated Rabbi a trifle Cameri of the Forties. Even before higher than the recumbent posses- that, Aroch's costume sketches for Waiting for Godot and represent a sed girl stretched out before him. Ever Hadani's Shomrim, were lighter touch of visual expres-Another cliche, common to theatres realist. Much later, in 1962, Navon, the world over, is the use of stairs un interesting designer (who, among art. Stairs are gently graded for Oriental palace in Gronemann's of the most lyrical and poetic maximum effect by Altman in Uriel Acosia within a very contemporary of ber) utilised a measure of both Forest.

realism and expressionism in an Alterman play. And what could be more Irish than Pincus-Gani's work for the Beer Sheva Theatre in connection with O'casey's Juno and the Paycock?
The counterweight to abstrac-

tion, viz. that theatre is not only visual art but also spoken entertainment, came through Expressionism which acts against variations and lack of elasticity by stating the subject from the outset. A glaring example occurs in Janco's costume sketches for ibsen's Ghosts, where the figures in hair on end look as if they had just seen a ghost. Does not the realisation of inherited disease come later and not at curtain-rise? Miron Sima's idea of a dress for Medea is red, the sign of murders to come. Tumarkin's sketches, in one tila and his Servant and Beckett's sionism.

Finally, to convey some idea of for entries and exits; and material to other work, created the charming the exhibition's range, one might the formalist trend in much Israeli mock-historical suggestion of an mention that Audrey Bergner is one

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FRIDAY, MAY 20, 1983

were the contract of the contr

Traditional biographics and autobiographies which merge into fancy are ligion, yet it generally has not been their fictional aspects which have given these works their merit. Even Lytton Strachey's classic biography, Queen Victoria (1921), lapses into a fanciful replay of the dying thoughts of its subject. The most recent revival of the popularity of non-fiction fiction probably dates from Truman Capote's In Cold Blood. Capote ciaimed in 1966 to be presenting a "new" form of writing, a "nonfiction novel." Whether or not he engendered a totally new form is moot, but he certainly did herald a slew of documentary fiction, revitalized or transmogrified mythology, intentioned biography, fancified history - all forms of the imposing-sounding modern "metafiction," or "faction."

The question to be asked here is, of course, what does the fictionalized biography add to the merely factual account? Does the latter indeed exist?

Biographers have often impinged on the poetic licence of their literary confrères; what we perceive in a fictionalized biography such as The Daughter is, however, much more than poetic licence. The moment the reader acknowledges that the account before him is a fictional description of the life of Karl Marx's youngest daughter, he admits a breudth greater than the reality of a single life, a single document, a factual record. Yet, unlike normal, unpretentious fiction, a fictional biography does have the facts of real life, real letters, real events, our own history corroborated before us. There are obvious advantuges to the marriage of forms.

The Daughter is a sound psychological account of a daughter's unconscious repetition of a life-pattern (her mother's?), It features a devious surrogate fatherfigure, unconsciously chosen to participate in the unwinding drama, for which the script has already been outlined. Edward Aveling, Eleanor Marx's common-law husband, is at once the necessary actor and the accomplice in an acceptable form of

FICTIONALIZING the life of Eleanor Marx enables Judith Chernaik to suggest the pattern rather thun merely to portray the life. This psychological framework leads directly into yet another tradition the entire gamul of women's literature from its early-modern establishment to the present.

In reality, Eleanor and her friends were part of the exciting era of activism in diverse areas, women's term with a man she, in a moment of paternity is kept a secret from her rights not least among them. Interestingly enough, she herself was less concerned with women's rights than were many of her close friends: famous literary and political figures whose presence enlivens the story from the opening pages which on yet another plane. These women, who wrote their own lives and fought their own battles, provide a contrasting backdrop for Eleanor, who was more concerned with the poor of both sexes than she was with the issue of women's rights. She tells her friend Dollie Radford that feminists are "distracting attention from more important issues. circle of friends and the intense des-

High-water Marx



THE DAUGHTER: A Novel Based on the Life of Eleanor Marx by Judith Chernaik. 216 pp. London Magazine Editions. £5.50

Anna Immanuel

women and middle-class women." Except for her speeches, and efforts to bring her father's ideology to fruition, most of Eleanor's not inconsiderable intellectual ability went into translation (of men's works) and editing her father's papers. The Daughter, rather than dealing exclusively with Eleanor's difficult life, arouses concern for all of Marx's daughters. Most poignant in the tale of a daughter is what happens when she is specifically the 'father's daughter," rather than the

ELEANOR MARX was part of the most active and vital coterie of inmother's, or the parents'. tellectuals in England during the Eleanor Marx was no simple vicgreat years of socialist activity, the 1880s and 1890s. No difference from tim. She often expressed scute understanding of the tragic mismatch straight biography here — the novel that destroyed ber life. She panders to a universal avidity for glimpsed parallels between her 'gossip." The reader is presented chosen mate and her illustrious with a parade of the intimate infather. Most powerful of all, she teractions between Eleanor Marx. even relives events which were con-G.B. Shaw, Havelock Ellis, Olive sciously unknown to her such as her Schreiner, Clementina Black, May father's affair with their Morris (another father's daughter). housekeeper (whom Eleanor loved and the Radfords, Eleanor's like a mother) and her mother's relationship with Friedrich Engels is complicity in it, and the willingness warm and intense; he is an extenof her nursemaid to stay on in the sion of her father by association, by household sharing the work and age, fame, and his personal interest love of the family while abandoning Eleanor even suspects that Engels ENGLISH-LANGUAGE poetry her own illegitimate son (at the express command of father and his may be the father of her nurse- circles in Israel will welcome this Jerusniem": "Your eyes of hillswife). Eleanor is locked into a patmaid's bastard son, whose true long-awaited collection by the with dawns of pearl — and dusks of

intense acuity, calls "a parody" of most of her life. These more familial relationships with Engels, and with her father. A victimized woman, diminished her sister, Laura LaForgue, are inthroughout life (and even after variable touchstones to revelations denth), the "daughter" is doomed. about her parents who are, after all, not presented as characters in this describe the last dregs of prussic novel yet have such an active role in acid Eleanor Marx uses to kill herself, to the last pages which Her father is dead only three

redescribe this final and painful act months when Eleanor meets she writes of "clouds like laundry from the perspective of its victim. Edward Aveling. Chernaik allows The greatest accomplishment of that some sources date the actual Chernaik's novel is the balance she meeting between them one year maintains between the power and carlier. One can see that a meeting vitality of the protagonist and her three months after Marx's death is more valid for a novel which will Working men and working women pair and gloom of "the daughter," have Aveling cast unawares in a role the Wind" (have more in common than working whose lassitude, encouraged by her of active, masculine, sexual describes: have Aveling cast unawares in a role the Wind" (Sha'ar Haggai), she

does, by tolerating behaviour that anyone else would find intolerable." Only Engels seems to recognize Eleanor's unexplained need for the unsatisfying relationship with Aveling. all the family reminiscences, it is of course Eleanor's father who appears as the star of every memory. This leads to the enigma around husband's hostile indifference and which the novel, as well as the life and death of Eleanor Marx, seems doses of laudanum, eventually leads to revolve: her love and undying atto her suicide. Chernaik sustains a careful blend of excitement and tachment to her common-law husdocumented lists, mental anguish band, who may have had some good and humour, psychological depth points but who is seen here as a cad and flatness of character, sexual inand a scoundrel. timacies and aloofness. This technique allows the reader to cool off, to

null over the book's intricacies at

frequent intervals of deadened

pace. The result of this very varied

prose style is a tremendous involve-

ment in the doom of the leading

character, in the doom of all

fathers' daughters. When Eleanor

expresses her socialistic belief with

particular fervour, her friend

George Bernard Shaw applauds

her. "Bravo, Tussy... your father's

Together with Aveling, Eleanor spent most of her life working for the socialist cause with her close friends and with Stepnyak, Will Liebknecht, Karl Kautsky, Eduard Bernstein, Sam Moore, She earned her living translating literary works; her linguistic skills were formidable. Havelock Ellis recommended her as a translator to Ernest Rhys; she taught herself Norwegian in order to translate laben's plays. She translated Madame Bovary when Gustav Flaubert was still largely unknown in England. She translated from the Edda on commission. Although she assumed great responsibility editing her father's papers with Engels, most of her energy near collapse - the result of went into the socialist movement; overwork, unhappiness, drug addicshe was a successful speech-maker. tion, sleeplessness, From her daily

Well versed

WATERS IN THE WILDERNESS

by Annemaric Koenigsberger.

prize-winning poet, Annemarie

The title is apt as the poems are

designed to quench a thirst - for

beauty, for God, for compassion,

for understanding. Here is a poet

who knows her technique, and can

create and sustain vivid and unusual

images with few words. In "May"

on a line..." in Dark Days "... the

light leaps like a laser," and "Forest

l'ire" depicts "... Satan's little

Some of the most touching poems

centre on jerusalem. In "Gate of

flowers, hot and swift..."

Koenigsberger, whose work is well-

known both here and abroad.

Jerusalem, Shirah. 72 pp. IS110.

the decline of their romance -- and

foreshadowed through the frequent

and unanimous advice of Eleanor's

friends to leave him. George Ber-

nard Shaw tells her, "Leave him,

Tussy. Walk out. Slam the door

behind you. Live - be free, Love

him if you must, at a distance. Save

Her friend Dollie Radford tries to

dissuade Eleanor from her fatal at-

traction: "What kind of life can you

have with a man whom you know to

be unloving, childish, irresponsible...?"

Eleanor unhearingly responds,

"Edward...can't possibly manage

without me." Her sister Laura ad-

vises her to do something about his

drinking. This advice is no more

well taken than the rest. Laura pin-

points the crux of this type of self-

it possible for him to go on as he

victimization: "You probably make

in all the talks with Engels and in

followed by the many favourable prowess. He is clearly a cad. That reviews of it. Much of her time was these very characteristics will cause spent among the poor of the East End, in the North of England, in Eleanor's eventual suicide - is Yorkshire social clubs and Lanmunifest to the reader. cashire workers' institutions.

ALTHOUGH EDWARD Aveling was also politically active (indeed Engels credits both him and Eleanor with the English revolutionary response to the international movement for the "Legal Eight-Hour Day"), his interests tend more and more toward the theatre and to his new and varying actress-mistresses. Eleanor was the main wage-earner in their "partnership" while he seems to have been a squanderer and a philanderer, often posching on Eleanor's friends for "loans without her knowledge und certainly without her approval. According to the book, the tur-

ning point is the Avelings' return to

England from a political tour in America, when — not for the first time - Aveling was accused of diverting party funds for his own personal use. At about this time Aveling assumed a new persons, "Alec Nelson," playwright and drama critic. Eleanor attempts suicide for the first time. Friedrich Engels dies and leaves his money to Eleanor. Although he alone of all her confidentes had supported Edward, he tells her the money is for her use alone. He specifies that it is expressly not for Aveling's use. The "murital" relationship deteriorates further. Eleanor decides she wants to legalize her union with Edward. He refuses to marry her. With Engels' legacy Eleanor buys a house and puts it in Edward's name as well as in her own. Edward still refuses to marry her. Instead Alec Nelson secretly marries a young actress and sets up housekeeping with her. His debts revert to Eleanor. He charges his new murital expenses to Eleanor's

In the end Eleanor feels trapped

Ever reminding

us of the breath

On the winding

There are evocative similes and

metaphors in "The Heart of

road to the gleaming

"City of Peace"?

"Heirs of the Dead" is a warning

to Holocaust survivors' sons, who

carry the mother's number elched

in a heart from which God has been

banished. "Fall" describes how

"Childhood is rendered in dreams."

There are several poems of a

Christian nature, and some

beautiful verses dedicated to

animals that had once shared her

Poetry, by its very nature, is

autobiographical, and Waters in the

Wilderness gives an intimate glimpse into the heart of a sensitive and

compassionate human being.

of war...

on her father's behalf. She claims

that, if she doesn't pay his debts, Edward Aveling will reveal her father's siring of her bastard halfbrother, and thereby besmirch his name. She sees no future beyond this unspoken blackmail, rejection and frustration. She has long been Her May Day speech in Hyde Park doses of hudanum to the final does (1891) is included in its entirety, of prussic acid is a small step. Leaping -

ONE APPROACHES a book about a new kind of therapy with scepticism. The new messiahs have been numerous, and their doctrines have specific characteristics. They supersede previous scientific theories; they require blind allegiance so that a critical attitude on the part of the client ruins their efficucy. They have no contraindications and no failures. They work fast, often in the space of one weekend. Then the therapies are expensive, and it is a precondition that the whole course be paid for in advance. And, finally, no previous education in psychiatry, psychology or social work is required for becoming a "trainer" (therapist).

Gerald Epstein is not one of these self-styled prophets. His waking dream therapy grows naturally from our existing body of knowledge, although it involves a radical change in attitude. From his excerpts of clinical material, one has the impression that his therapy works, but he makes no claims for it as a universal panacea. Morcover, he is a trained psychoanalyst, and psychiatrist at Mount Sinai Hospital, New York. He acknowledges his debt, remotely, to Freud, and more immediately to Mme. Colette Aboulker-Muscut of Jerusalem, who is a student of Robert Desoille, Mme, Muscat worked with imagery in a way he came to find fruitful, and he found in her a teacher who encouraged his own discoveries.

WHAT IS WAKING dream therapy? It is a therapy based on the active use of the imagination, and olten uses the night dream as a starting point. Epstein uses a relaxation technique for the "induction." If this word is reminiscent of hypnosis, the association is misleading. The self is not detached from awareness, but very much there. The client is encouraged to explore the world of his waking dream, which represents his inner reality. He is encouraged to change what he does not like. Before starting therapy, he is usually asked what three things he wants most in life.

The accent, then is on the freedom to change oneself. This is all of a piece with a philosophy which elevates imagination and related non-rational thought processes. Epstein holds that logical, verbal thinking is linear and time-bound. It works in terms of cause and effect and is therefore deterministic. This, he argues, is why Freudian and related therapies may not succeed in restoring inner freedom: The emphasis is on logic, on causes. Many patients come to believe they are determined by their past, and

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valuable information on every fish

and shellfish sold commercially in

the U.S., most of the fish or similar

dentified with pertinent descrip-

lions and lucid illustrations, then

The Complete Cookbook

WAKING DREAM THERAPY Dream Process as Imagination by Gerald Epstein. Human Sciences Press. 222 pp. No price stated.

Rachael Chazan

there is nothing they can do change themselves.

Imaginative, non-rational thinking is not linear but circular; it is not deterministic and allows freedom and creativity.

IN THE ILLUSTRATIONS, the subjects have extended waking dreams of vivid imagery. There is here no question of dreaming in black and white, they definitely dream in colour. Some images are recognized by the subject as belonging to his past, but he is living through them in the present. The therapist will ask him to deal with the dream situations actively, in order to get himself out of bad positions. It is this coping, it seems, that gives the subject courage to do such things in real life. A blocked woman urtist became creative again. A man confronted four difficult situations, which included challenging a man sonality of the individual instructor, who had long been tormenting him and his ability to withstand temptaat work, and his girl-friend when she tion. berated him.

are very powerful, and this is every psychotherapist longs to achieve: The mutative therapeutic tensity, and powerful feelings, they been discontinued because it is dangerous: Therapy with hallucinogens. They almost measure up to some of the guided haldescribed by Masters and Houston in their extensive study (with no specific therapeutic aims). This does not imply a judgment of either, or a similarity of method. It does mean that the inner world is real, and there is more than one way of reaching it.

GERALD EPSTEIN has very definite ideas about the therapeutic

Explorations analyst sees the patient as different from himself in kind, whereas the teacher perceives the student as merely at a different stage of development

One may question whether this is invariably so. Does every psychoanalyst divide the world into analysts and lesser beings? Aren't there teachers who think of kind to their students? However, the conception of equal status is

Epstein discusses how the instructor is to deal with the explorer's ingrained urge to look for causes: "It s not why you cry that is important, but that you cry instead of choosing any other possible action." The instructor must have an attitude of open acceptance, it is this which 'leads to healing.'' Of course this isn't specific to waking dream therapy; it is generally recognized by psychoanalysis, and by most schools of psychotherapy, as an important factor in healing.

One may doubt also whether Epstein's instructor is likely to approuch his ideal. If he has the role of midwife for such powerful changes in the explorer, won't he be tempted to play god? After all "the explorer must have faith that the instructor knows the uncharted terrain." It depends, presumably, on the per-

The emotional experiences at ONE HAS the impression that Epcrucial points of the dream-journey stein describes honestly a therapy that works. He doesn't present it as reflected in subsequent changes in infallible; one client, for instance, everyday living. They surely repre- wasn't ready for it, and should have sent, in concentrated form, what had the conventional psychotherapy he expected.

On the whole, the theoretical experience. With their colourful in- model is sound. Yet Epstein's relation to his sources is tenuous and recall a form of therapy that has sketchy. He praises Freud for "the great event in Western psychology' — that is, the publication of The Interpretation of Dreams. Freud only once used waking dream therapy, lucinogenic experiences as and then (in Epstein's judgment) took a wrong direction, and used logic in his work on the dream. He omits to mention that it was Freud who discovered the territory of nonrational thought, and called it "primary process," the thinking of dreams and of free association. It knows no logic, modes or tenses. Rational, verbal thinking he called "secondary process." The crucial point was Freud's evaluation of the

relationship. He calls the patient an processes. Primary process he saw "explorer." the therapist an as primitive and irrational; he "instructor." The guide must not wanted to substitute secondary regard himself as superior to the exprocess for it as far as possible. The plorer, but as an equal. He com- dream was to be decoded in seconpares this to a teacher-student dary process language, just as the relationship, and argues that the neurotic symptom had to be. In this sense dreams resembled neurotic symptoms, although they characterized the healthy. Freud did not see positive uses for imaginative, non-verbal (primary process) thinking, It is for this reason that, in all his early work, he explained artistic creation as neurotic (he did issue a late disclaimer). But then Freud lived in an themselves as creatures superior in age of scientific materialism; it was important for his theory to be scientific in the positivist sense.

> LPSTEIN DOES not mention the work of Charles Rycroft, whose beautifully written Innocence of Dreams treats this very subject of dream thought and non-verbal intelligence, Rycroft maintains that the dream doesn't need decoding but exists in its own right; it is communication with oneself. The artistic imagination is related to the dream process, and requires what Keats called "negative capability." He regards non-verbal and imaginative thinking as an important field we have neglected to

Epstein goes too far in some aspects of his theory, for example in connection with transference. (Psychoanalysis describes this enomenon in which the national clates to his therapist as if he were a significant person from his past). For Epstein, "there is no transference." Each person is seen for what he is because there must be no distortion. But the point is that transference occurs, whether or not it should, in its wider sense in life as well as in therapy. Psychoanalists aim at exploring through this distortion, and exhibiting to the patient its existence, thereby freeing him from it. It may he that Epstein's "ought not" leads to self-deception about the absence

of distortion. I would have liked a more extensive chapter on background. For instance, Epstein stresses Judaism's preference for the rational; and the realm of symbol and imagery is represented by Kabbala. But all this occupies only seven lines. It's as if Epstein were afraid to discuss in depth not only Kabbala but the other realms of non-logical Jewish thought: the Midrash, Gematria, Hasidism.

Despite these minor shortcomings, waking dream therapy seems a method that deserves further study. We are promised two more volumes: Life Plan and Reversing [

The diners' club

OF AMERICAN FISH AND editors of Restaurant Business SHELLFISH by Jean F. Nicolas, 386 pp., \$29.95.

THE FINE ARTS COOKBOOK II by the staff of the Boston Museum of Fine Arts, 157 pp., \$14.95. GRAND PRIX CULINAIRE by Gerold Berger, 213 pp., \$21.95.

types are available here. All are unusual and creative ideas, such as the Boston Museum of Fine Arts. 30 ways to bone a shadl

stituted in the step-by-step technic too) as a gift is The Fine Arts tions and recipes from the best of Soups and Salad Bars is not a con-options.

THE COMPLETE COOKBOOK SOUP AND SALAD BARS by the

Nancy Clark, 322 pp., \$9.95. All are published by CBI Publishing Company, 51 Sleeper Street, Boston Mass., U.S.A.

Anne Wolfson

que given for preparing and cooking. Nichols has liberally inserted recipes contributed by the staff of Cookbook II, which contains great Admirers of the world's great masterpieces and the fine art of din-

soups to dazzling desserts with such features as caviar mousse, whiskey chicken - prepared with one cup of Scotch whiskey — and whiskey cake — with 10 tablespoons of

Another cookbook — larger in photographs — is the Grand Prix the U.S. Culinatre. Based on Gerold Berger's This how-to book covers such world-wide travels, and infused with questions as: Should I take vitamin his enthusiasm, it presents new pills? Will junk food hurt my perforrecipes that are suitable for both the mance? What should I eat before professional and the amateur, the competing? Does coffee improve large buffet dinner party or the endurance performance? small intimate affair.

ventional cookbook since it has no menus or recipes. It was intended as a guide to restaurateurs in ingenious ways of preparing and presenting salads and soups.

The Athlete's Kitchen is a softcover nutrition guide and cookbook by size and imposingly beautiful with registered dietician Nancy Clark, THE ATHLETE'S KITCHEN by its spectacular full-colour one of the few sports nutritionists in

The book will teach you to shop Included, too, are a glossary of all wisely for healthful foods, prepare foreign terms frequently listed on nutritious meals and choose the menus, and a comprehensive, proper eat-cn-the-run snacks. thumb-nail discussion of cheeses, Knowing what's good for you classified by seasonal availability, so PROBABLY THE MOST disthat similar Israelt fish can be subthat similar Israelt fish can be subthat similar Israelt fish can be subtinguished book to give (to oneself, gaze at the magnificent reproductinguished book to give (to oneself, gaze at the magnificent reproductinguished book to give (to oneself, gaze at the magnificent reproductinguished book to give (to oneself, gaze at the magnificent reproductinguished book to give (to oneself, gaze at the magnificent reproductinguished book to give (to oneself, gaze at the magnificent reproductinguished book to give (to oneself, gaze at the magnificent reproductinguished book to give (to oneself, gaze at the magnificent reproductinguished book to give (to oneself, gaze at the magnificent reproductinguished book to give (to oneself, gaze at the magnificent reproductinguished book to give (to oneself, gaze at the magnificent reproductinguished book to give (to oneself, gaze at the magnificent reproductinguished book to give (to oneself, gaze at the magnificent reproductinguished book to give (to oneself, gaze at the magnificent reproductinguished book to give (to oneself, gaze at the magnificent reproductinguished book to give (to oneself, gaze at the magnificent reproductinguished book to give (to oneself, gaze at the magnificent reproductinguished book to give (to oneself, gaze at the magnificent reproductinguished book to give (to oneself, gaze at the magnificent reproductinguished book to give (to oneself, gaze at the magnificent reproductinguished book to give (to oneself, gaze at the magnificent reproductinguished book to give (to oneself, gaze at the magnificent reproductinguished book to give (to oneself, gaze at the magnificent reproductinguished book to give (to oneself, gaze at the magnificent reproductinguished book to give (to oneself, gaze at the magnificent reproductinguished book to gaze at the magnificent reproductinguished book to gaze at the magnificen

THE JERUSALEM POST MAGAZINE

PAGE TWELVE

FRIDAY, MAY 20, 1983

DVORA WAYSMAN

P. pis

FRIDAY, MAY 20, 1983

PAGE THIRTEEN

The fullity of many of the exercises in the U.S. - both in Washington and Flushing Meadows - stemmed from the reluctance to constitute or participate in any military force to enforce UN decisions or U.S. wishes. Without such an instrument, the course of events was determined by the Israel-Arab military balance. Threats of political sanctions did have certain effects on the inexperienced young state but did not affect the main sweep of events, in addition American hands were tied by the upcoming presidential elections at which Truman's Middle East policies, often overruling those of the State Department, brought their

Dr. Kaufman, of the Hebrew University's Institute of Contemporary Jewry, has written an intportant contribution to our understanding of the period. The starting point, and indeed the underlying motif, is the UNSCOP recommendation adopted by the UN in November 1947 that Jerusalem not he part of either of the proposed states but a corpus separatum under international rule to be administered by the UN.

That decision, it should be remembered, remains on the books. and the U.S.'s Jerusalem policy in the period under consideration was geared in that direction, although tempered by the prospect of letting the Russians in on the picture within the framework of internationalization under the UN. Moreover, in 1947, even the Jewish

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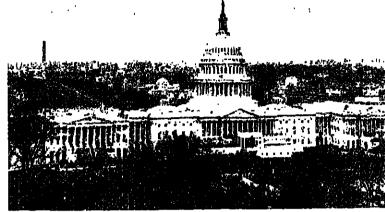
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THE UN PROPOSES, man disposes. It also frequently happens that the U.S. government proposes, the Israeli government disposes. Reading this ably researched account of America's policy over the status of Jerusalem immediately before and after the establishment



AMERICA'S JERUSALEM POLICY: 1947-1948 by Menahem Kaufman. Jerusalem Institute of Contemporary Jewry, Hebrew University, 178 pp. No price stated.

Geoffrey Wigoder

Agency representatives went along with the internationalization of Jerusalem so as not to endanger the partition plan as a whole.

IN EARLY 1948, U.S. policy aimed

to prevent even limited domination

of an internationalized Jerusalem by the Jewish majority. But it condemned itself to futility by refusing to consider any deployment of U.S. units or volunteers (partly in view of the critical global situation at the time). On March 19, the U.S. reneged on its support for partition and came out in favour of a UN trusteeship for the whole area of Palestine, seeing this as a solution to all the problems — including Jerusalem. This plan, as well as the UN attempt to appoint a municipal commissioner, had no hope of implementation under the circumstances. Moreover, the Jewish leaders in Palestine, realizing their

WOCHENBLATT

REVUE JUIVE

growing strength, began to see that the incorporation of Jerusalem or at least its Jewish section — in a

Jewish State had become feasible

(although the Zionist spokesmen in

the U.S., still unaware of the

military change, continued to support internationalization). During the last days of the Mandate, no operative resolution concerning the future of Jerusalem was adopted in any UN institution, and on May 15 it became a city without my recognized *de jure* status. The *de* facto situation had become the basis of any luture settlement and this was being determined by the Israeli and Arab armies.

During the first truce, the U.S. was still unrealistically pushing internationalization. They could not propose that lerusalem he an Arab city (U.S. public opinion would not tolerate that), but they sought to place certain sections under Arab control. The UN mediator, Count Bernadotte, proposed during the truce that Jerusalem should be an Arab city with internal autonomy for the Jews — a proposal predictably rejected by the Jews. Bernadotte's suggested demilitarization of Jerusalem was meaningless without forces at his disposal, and

the Americans again refused to municipal units - one Jewish and have any of their troops involved. The Israeli government stated that in any case it would not leave Under either scheme, Jerusalem Jerusalem and entrust its security to was not to be linked by a corridor to

BY THIS TIME, the U.S. realized that the Jews were in sight of victory, and could well obtain control over the whole city. Their policy, which at best was short-term, now shifted to blocking such an eventuality. They pressed for a cease-fire comfortably close, was not and obtained the second truce before Jewish forces could obtain their objectives (Kaulman points out that there had been no such pressure on the Arabs for a cease- to recede. fire when the intiative was in their hands before the first truce). Secretary of State Marshall warned that if it were true that Israel was seeking to conquer all Jerusalem, it would be declared an aggressor and sanctions would be imposed. Israel's Foreign Minister Shertok assured him that Israel had no such intention.

The two key U.S. officials in the country were both MacDonalds. The U.S. consul in Jerusalem, John MacDonald, was unfriendly to Israel and his despatches to the Secretariat of State had their impact on Marshall, However, the American special representative (later ambassador) James G. Mac-Donald, noted for his strong pro-Israel views, had the ear of the president and this channel proved decisive. There was a now-familiar pattern of deteriorating relations netween the U.S. and Israel — this time over Israel's increasingly tightened hold on Jerusalem. The U.S. disapproved, but adopted no strong measures, thereby contributing towards the eventual out-

Pragmatic assessment of the facts on the ground prevailed in the long run. U.S. enthusiasm for demilitarization waned and Marshall came round to supporting UN, meeting early in 1949, was still a solution based on the actual situation. His proposal now was a condominium administered by Israel, day it has based its refusal to move the future Arab state and the UN. its embassy to Jerusalem on the UN When the British proposed two resolutions.

one Arab - under a UN governor, Marshall was prepared to concur. a thousand soldiers under UN com- the Jewish State but would be conoff. Fruman went along with the State Department.

This led to the Bernadotte Plan. largely hatched up by British and U.S diplomats. The plan was toredoomed and was, of course, inmediately rejected by the Jews. Truman, with elections getting unprepared to stick his neck out. Moreover, Jerusalem was remaining quiet, the cease-fire was being observed and the issue was allowed

ISRAEL, seeing its chance in late

September 1948, announced its

decision to annex Israeli-held Jerusalem (until that time even Israel did not see Jerusalem as part of the Jewish State). The U.S. was refuetant to yield Jerusalem, or a part of it, to Israel, but the administration came up with no clearcut alternatives, while there were realists among them — such as Dean Rusk — who appreciated the new realities. At the end of the year, with Jerusalem still calm and the UN General Assembly having dispersed, the new U.S. consul in Jerusalem, J. William Burdett, who was more sympathetic to Israel's claims, submitted a plan based on the status quo. The document (one of many reproduced in a valuable appendix) proposes: "Division city Jerusalem proper into permanent Arab and Jewish areas former becoming part of Transjordan and latter part Israel." By now it was generally recognized that internationalization was no longer a viable alternative, especially as it was also opposed by Abdullah who favoured partition to legitimize his

own holdings in East Jerusalem. Ben-Gurion declared Jerusalem an inseparable part of Israel. The calling for internationalization. This was opposed by the U.S., but to this

Magnonia da Angli, di Madalia Magnonia Magnonia da Magnonia Selling to children THE JOURNALISTS' Association section writers on family and consumer matters met recently to discuss the effects of advertising aimed at children, and spent part of the time discussing the notorious grapefruit ad on television, which



Special care should be taken not to mislead children as to the character and operation of the product presented. If accessories are required (such as batteries), this must be stated explicitly.

Ads must not ignore or minimize the capacity needed to use a certain product. If the results of use are shown, these must be consistent with the capacity of the average child for whom the item is intended. Where price is mentioned, it

should not be qualified by words is an almost literal translation into such as "only," unless this refers to Hebrew of a platform on children a special discount. No ad should and advertising adopted in 1981 by state or imply that the product is "within the reach of every family."

The consumers' ombudsman, Shragai, is very definite in his view that these guidelines for advertisers sensible that I have translated the must be given the force of law and main points back from Hebrew to not left to voluntary self-regulation. He says experience has shown that the latter is not sufficient. As a case in point, he told me of

receiving a complaint that advertising brochures for the "encyclopedia of sex," entitled Man and Woman. had been mailed to 15-year-olds, play which could cause them despite the fact that the very emotional, moral or physical harm, envelopes are stamped "Not for models, a boy and a girl, are persons under 18 years." The com- standing arm-in-arm, bodies plaint came to him from none other touching, and they are seen both be the clause most open to dif- than the director of the Israel Conferences in interpretation in Israel sumer Council, Ada Levanon, whose depending on ethnic and religious own 15-year-old daughter had received one of the brochures. Consumer Protection Law say Asked how the promoters got nothing about the exploitation of children of this age on their mailing any visual display or description of lists, Shragai says their practice is to dangerous habits or neglect of hang around schools and invite pupils to sign up for free mailing

points do not go far enough. In a re- Betterment. cent article in Na amat, the to children to persuade others to Histadrut's magazine for working AT THE OTHER end of the ceptable and what is offensive. For Why indeed?

lists of "literature," without specify-

on advertising are the advertisers themselves, who prefer selfregulation to formal legislation. This view was presented to the press by three representatives of the Israel Advertisers' Association, an organization of firms that advertise matter was presented by Dr. Sinai and not of advertising agencies, Deutsch, legal counsellor for the which have their own professional body. Bronislaw Thau, Danny Bibro, and Elitzur Goren all maintained that ethical guidelines for advertising should be, and indeed

If a member of the Advertisers'

Labour Federation's Consumer Protection Authority. Deutsch not only advocates a TV ban of any advertising aimed at children, but he opposes commercial television are, adopted voluntarily by groups altogether. He says that there is less such as their own. They pointed out advertising aimed at children here that there exists a "joint convention on adverti ing" in Israel, signed by than in most countries and he wants to keep it that way. What does exist their association and by the Israel Consumer Council, and said they here, to his dismay, is an abundance of promotional schemes to enhope the Histadrut's Consumer courage children to collect wrap-Protection Authority will also pers of certain products, particularbecome a signatory. ly junk foods — those with a high sugar or salt content and little Association violates a principle of nutritional value.

MARKETING

WITH MARTHA

advertising, we were told, it is The Na'amat article, by the way, brought before the ethics commitwas illustrated with an advertisetee, and if it fails to comply with a ment for locally made footwear ruling, the firm may be expelled which pictures two pre-school-age from the association. Only in one children, stark naked except for case has this happened, however. The ethics committee's work conboots and hats. These very young sists mainly of adjudicating disputes between members over allegedly unfair competitive advertising. from the rear and, in mirror reflec-THE ASSOCIATION did not dis-

tion, in full frontal pose. cuss the controversial grapefruit The proposed amendments to the advertisement. Their spokesman told us that there would undoubtedchildren as models for advertising ly have been a wide diversity of opinion within their own ranks about photos, not even as to whether parental permission is required for not much purpose in debating it. them to pose. But according to In my opinion, one of the dif-Shragai, this is not a matter of conficulties about discussing the quessumer protection, but should be dealt with by another ministry, such tion of good taste in advertising in as Education and Culture, or Social

for men's underwear in which hairy legs and the outlines of genitalia are visible; the other women had noticed nothing wrong with this. Some people may take offence at

two religious journalists expressed

disapproval of certain billboard ads

the very explicitly worded advertisements for tampons which have appeared lately on the back cover of Ma'ariv's youth magazine, while other parents think that such frank reference to menstruation is natural and healthy. Some of those at the symposium found sexy implications in the male-voice teasers for the mystery product "Uno" (which turned out to be a new Fiat model): others found it too male chauvinist hence sexist, and still others noticed nothing at all remarkable about it.

DR. AKIBA COHEN, a senior lecturer in the Communications Institute of the Hebrew University, has done considerable research into the effects of advertising on children both in the U.S. and here. Yet one of his most interesting observations was from his own family experience, and it demonstrates clearly how the same ad may have different effects on children of different ages. He gave as an example the Fruit Marketing Board's IV promotion for dried fruit - now discontinued - which showed an older man leaping up the stairs, apparently with renewed sexual vigour. after eating dried fruits. But Cohen's II-year-old daughter got the message differently, "Daddy, she asked, "are they trying to say that a man will be able to fly up stairs like that if he cats dried

The younger the child, he explained, the more likely he or she is o accept any ad as a statement of fact, rather than an attempt at persuasion. Usually by the age of seven or eight, today's children understand that advertisers are trying to sell something. The problem of TV commercials is that they reach very small childrem, unable to recognize advertising as such. Cohen is optimistic that if and when TV commercials arrive in Israel, not as many of them will be directed to children as in the U.S. experience, if only because advertising time here will be more limited and will be so expensive as to put it beyond the range of all but the biggest firms.

Cohen is not against commercial TV, but he suggested several ways of limiting its influence. One is to have a public committee, to review what is suitable for advertising on TV, and to examine all ads before they are screened. The committee should comprise advertising peonle, consumers, educators and psychologists.

In addition, consumers should be educated to a greater awareness of the effects of advertising. He wishes were possible "to inoculate children against the harmful influences of advertising" through consumer education in the schools, though he admits that this has not really been done successfully anywhere in the world.

Children, as well as adults, have their opinions on the contents of advertising. One of my colleagues from the Hebrew press brought several examples of letters from children to its youth publication. its merits or demerits, and hence protesting against ads which insulted their intelligence or sense of propriety. One girl wanted to know necessary to promote a certain this country is that there are such brand of bedroom cupboards by divergent views among various sec- showing a naked mother selecting tors of the public about what is ac- the day's clothing for her children.

Martha Meisels

Epis

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Traditional first class Hotel, in very quiet location in the centre of Zudch children's naiveté or lack of ex-Ads aimed at children should contain no statement or visual disadio, minibar, self dial telej writing-desk, sitting area, part. with garden), well kept private garde social behaviour. (This is likely to own parking lot. Single from Sw. Fr. 80, double from Sw. Fr. 120/per night, Incl. buffet We are most happy that many tarealls have shown their confident

there is an educational reason for it, lease write for a brochure.

They should not contain any implication that if children do not ing its nature. acquire a certain product they will be at a disadvantage in relation to SOME PEOPLE think that his eight

Ads should not contain, unless

has offended some women. All the

assembled journalists were women;

the only men present were three

representatives of the Israel Adver-

tisers' Association and a senior lec-

turer in communications at the

The fact that the discussion

switched to grapefruit and the

female bosom may be a reassuring

indication that the situation as

regards advertising for children is

not as critical as in some countries,

particularly the United States. One

reason, of course, is the absence

thus far of TV advertising in the

Advertisements geared especially

to children are found mainly in the

printed media for youth, and only in

some of these. Some general news-

paper and billboard ads are also

meant to appeal to youngsters, but

we have not really been faced with

audio-visual appeals to children

who cannot yet read, as in the case

of countries with commercial TV.

One reason for the women jour-

nalists' sudden interest in the sub-

sect is the recent talk of a second TV

channel which would be commer-

cial. There is a desire here to

forestall the situation in America,

where children are bombarded by

TV ads (about 10 minutes per view-

ing hour), particularly those which

encourage the purchase of junk

THE CONSUMER PROTECTION

Law of 1981 sets down very specific

regulations on truth in advertising,

but does not distinguish between

ads for adults and ads for children.

This will be amended before long, if

the man responsible for consumer

protection in the Ministry of In-

dustry and Trade has his way.

Ovadia Shragai has drawn up an

eight-point list of controls on adver-

lising aimed at children. He is cir-

culating this among other ministries

prior to its formal drafting by the

Justice Ministry as a proposed

amendment to the 1981 law. The

final step, of course, must be pas-

sage by the Knesset. Shragai's list

the International Chamber of Com-

merce. While this, of course, is an

organization of merchants, not con-

sumers, the ideas are basically so

ADVERTISING should not exploit

foods and expensive toys.

strictly commercial sense.

Hebrew University.

There should be no direct appeal

buy the product advertised.

FRIDAY, MAY 20, 1983

FRIDAY, MAY 20, 1983

women, an extreme position on the spectrum on the question of curbs example, at the press conference,

THE JEBUSALEM POST MAGAZINE **建筑建筑设施,如中部,建筑设施,建筑设施**

STEIMATZKY MEANS BOOKS

THE JERUSALEM POST MAGAZINE

PAGE FIFTEEN